Vuttodaya

The Composition of Metre

by

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edited together with a translation and commentary by

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(2003/2547)

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Introduction

Texts & Abbreviations

Palm Leaf Manuscripts:

MK = Palm Leaf Manuscript from Kedārakārāmaya, Godagama, Kosgoda, Sri Lanka. A photocopy of this manuscript was supplied to me by the National Archives, Colombo; the copy is quite good, but a few lines in Chapter 5 cannot be read, and the variants are therefore not recorded. The manuscript is clearly, even if a little carelessly, written. There are numerous mistakes and crossings out, which are sometimes a little hard to see - I have occassionally given the scribe the benefit of the doubt where the copy is not clear. The scribe distinguishes very clearly between -i- and -ī-, despite the many variants in this regard, and there can be no doubt about what he intended. There are some interesting variants like always reading Patthyā with the conjunct -tth- .

MP = Palm Leaf Manuscript No 277291, University of Peradeniya Arts Library. Small, neat handwriting with numerous crossings out and inconsistencies. A number of times the readings adopted go against the metre, especially in the Ariya section, and I get the impression that the scribe didn't fully understand what he was writing. There are also some idiosycnrasies like normally writing -n- where retroflex -ṇ- is normally found (e.g. gana; lakkhana, vanna) - though here again the scribe is inconsistent; also quite often writes ṇa when intending na(gaṇa).

MR^{14} = Palm Leaf Manuscript in Book No 14, Rāja Mahā Vihāra, Ridigama. Scruffy handwriting, sometimes hard to read. Some omissions and many crossings out. Numerous unmetrical readings accepted by the scribe. Different tradition from MR^{93} below. Writes guru for garu. Quite often writes ṇa when intending na, as in na(gaṇa).

MR^{93} = Palm Leaf Manuscript in Book No 93 leaves Ka - Kī, Rāja Mahā Vihāra, Ridigama. Different tradition from the manuscript listed above. This is a finely written manuscript, with occasional omissions. It has many unmetrical readings, especially in the Ariya section, which spoil the metre. Normally takes the spellings guru and patthyā and Vetāḷiya.

Printed Editions:

Fry = Vuttodaya (Exposition of Metre), edited by Major G.E. Fryer (Calcutta, 1877). Includes extracts from the following Burmese commentaries: Chandosārattha; Vacanatthajotikā Ṭīkā; & Kavisāra, examples of the Samavutta metres (presumably taken from one or other of the commentaries), and additional explanatory notes by the editor himself. There are a number of mistakes in the edition, which can only reasobably be put down to the printer. (Burmese Tradition).

Wim = Vuttodaya, with a Sinhalese Translation, edited by Rev. M. Wimalajoti

(Colombo, 1888). Includes an edition of the Sinhalese Sannaya. The variants have been taken from the text with the Suddhipatraya (page unnumbered) taken into account. I have a very poor photocopy of this work, and occasionally I have taken the reading from the Sannaya when the intended reading in the text is in doubt.

Dhm = Vuttodaya, by Udammiṭa Dhammarakkhitatissa Sthavira: (Balapitiya, 1916). Includes editions of the Sannaya, Vivaraṇa, and Vuttodayaṭīkā. The variants have been taken from the text at the beginning of the book, with the Suddhipatraya, pg 72 ff. taken into account. Occasionally I have taken the reading from the text as printed in the Sannaya when the intended reading in the text at the beginning of the book is in doubt.

Dīp = Vrittodaya, by Sri Deepankara Sthavira Swami (Alutgama, 1925). Includes the Vr̥ttadīpikā on the Vr̥ttodayavaṇṇanā; and the Vr̥ttodaya Pariśiṣṭhaya written by Ven. Dīpaṅkara himself. The variants have been taken from the text with the Suddhipatraya (page unnumbered) taken into account.

Laṅk = Laṅkānanda Vyākhyā sahita Vuttodaya, by Ācārya Paṇḍita Labugama Laṅkānanda Svāmin Vahanse (Colombo, 1946). Prints the text at the beginning of the book, and repeats it in the lemma to the Exposition (Vyākhyā), and again in the Gloss (Sannaya). The variants have normally been taken from the text at the beginning of the book, occasionally checked against the Vyākhyā, when the text is unclear, or the intended reading in the text is in doubt.

Sid = Saṁgharakkhita's Vuttodaya, A Study of Pāli Metre, by R. Siddhartha. First Edition: Calcutta 1929; Second Edition: Delhi 1981. This book includes the text, translation, and a very useful (though occasionally incorrect) commentary by Siddhartha himself. The variants have normally been taken from the text, but occasionally I have taken the reading from the translation or commentary, when the intended reading in the text is in doubt. (Burmese Tradition).

Kat = Vuttodaya, by Īchirō Katayama, in Buddhist Studies, Bukkyō Kenkyū Vol 3 (Japan, 1973). This is said to be a hybrid based on 3 editions, one each from Burma (1968), Sri Lanka (= L), and Calcutta (Fryer, 1887), and some commentaries, but it seems to actually follow the 1968 Burmese edition published at the Buddhasāsana Press, Rangoon.[1] The edition has some peculiarities, like always writing aḍḍha- (here addha-), but without noting the variants. (Burmese Tradition).

Th = Thai Edition, this is virtually identical in the readings to Kat above, but without the peculiarities, which suggests to me that this edition is simply a transcript of the same Burmese version of Vuttodaya, which was used by Kat, with the occassional mistake in the transcription, which would account for the few differences between this and its predecessor. (Burmese Tradition).

Other works consulted:

[1] I have been unable to obtain a copy of this edition, despite my best efforts, but the readings may be inferred from Kat and Th below.

ChŚā = Chhandas Śāstra by Śrī Piṅgalanāga, with the commentary Mṛitasañjīvanī by Śrī Halāyudha Bhaṭṭa, edited by Paṇḍit Kedāranāth of Jaypur (ed), (3rd edition Bombay, 1938). The earliest surviving work on Sanskrit prosody, written as sūtras, rather than as kārikās, as is the case with VR, ChM, SB, Vutt. etc. See appendix 1.

VR = Vṛttaratnākara by Śrī Kedārabhaṭṭa, edited by Ānandajoti Bhikkhu (ed), 2003. See appendix 2.

ChM = Chhandomañjarī of Gaṅgādāsa, edited by Vāsudev Laxmaṇ Shāstrī Paṇśīkar, (Bombay, 1906).

ŚB = Śrutabodha of Kālidāsa, edited by Vāsudev Laxmaṇ Shāstrī Paṇśīkar, (Bombay, 1906).

Principles of Indo-Āryan Metrical Composition

The Vedic Period

The Pāḷi Canonical Period

The Classical Period

The Prosodic Literature

Chandaḥ Śāstra

The most important of the works on Sanskrit prosody that survives is Śrī Piṅgala's Chandas Śāstra, from Piṅgala's system all the other works on prosody, including Vṛttaratnākara, and its translation Vuttodaya, have been derived. Śrī Piṅgala's work itself, however, is by no means a first attempt at writing a prosody, but has to be seen as the culmination of a long development in the science, which had attained a great deal of precision by the time it was written.

The work itself sometimes quotes the views of other teachers who define various matters differently - e.g. in the description of the Vaktra metre (5: 18), we find the line: sarvataḥ saitavasya - but according to Saitava, all (the lines should show a certain variation). Or, again, following the description of the Vasantatilakā metre (7: 8): vasantatilakā tbhau jau gau; we find 2 sūtras (7: 9): siṁhonnatā kāśyapasya - but according to Kaśyapa (the name is) Siṁhonnatā; (7: 10): uddharṣiṇī saitavasya - but according to Saitava (the name is) Uddharṣiṇī.

Chandas Śāstra (The Science of Metre) is divided into 8 sections (adhyāya), having a total of 307 sūtras in all. The first two sections deal with general matters concerning the gaṇa system, heavy and light syllables, measures (mātrā), the gods associated with

the metres, and so on; the 3rd section describes the Vedic metres; the 4th continues the description of the Vedic metres; before turning to the classical (laukika) metres, beginning with the measure metres (mātrācchandas), in the order: Āryā, Vaitālīya, Mātrāsamaka, & Gītyāryā.[2] The 5th section describes the Vaktra, Viṣamavṛtta, and Ardhasamavṛtta metres; the 6th deals with the Samavṛtta metres from Gāyātrī, six syllables, to Jagatī, 12 syllables; section 7 continues from Atijagatī, 13 syllables, up to the Daṇḍaka metres, more than 26 syllables. The last section, no 8, is a kind of supplement to the preceding, which includes extra metres and directions for the making of tables.

As is normal in the genre many of the sūtras are extremely terse, and are not easily understood by the uninitiated. The first 5 sūtras in Chandas Śāstra, for instance read: dhīsrīstrī m ॥ 1 ॥; varā sā y ॥ 2 ॥; kā guhā r ॥ 3 ॥; vasudhā s ॥ 4 ॥ sā te kva t ॥ 5 ॥ - those who already know something about the science may be able to understand that this is the beginning of a description of the gaṇa system, others though will simply be mystified, without the aid of a commentary.

The most important commentary on the Chandas Śāstra is that of Śrī Halāyudhabhaṭṭa, which is called Mṛtasañjīvanī (The Revival of the Dead). This commentary not only explicates the sūtras, but also gives standard examples of the metres described therein, and provides much supplementary information about the science.

Other Prosodies

Agni Purāna
Śruta Bodha
Chandomañjarī

Vṛttaratnākara

Vṛttaratnākara by Śrī Kedārabhaṭṭa differs from the Chandas Śāstra in a number of important respects. For one thing it does not describe the Vedic metres at all, but concerns itself exculsively with the classical metres. The format is also changed from memorial sūtras to memorial kārikās, so that virtually the whole book, and therefore all the prosodic rules, are themselves written in verse.

Not only that, but the rules describing the metres are written in the form of the metre itself, so that the rule is also an example of the metre. For instance, the description of Indravajrā (vs. 91) reads:

syādindravajrā yadi tau jagau gaḥ

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[2] The order in which the metres are dealt with here is not strictly logical, as the Mātrāsamaka & Gītyāryā are gaṇacchandas metres, and though varieties of the Āryā group of metres; while the Vaitālīya group are mātrācchandas metres, based on somewhat different principles. Nor is the order historical as, according to Warder PM, the Vaitālīya group of metres probably emerged first, followed by the Gīti, Ariyā and the other gaṇacchandas metres.

which scans as – – ⏑ – – ⏑ ⏑ – ⏑ – –, and is therefore an example of the metre itself. To produce a description that is also an example, of course, sometimes requires great ingenuity of the part of the writer.

The idea that the rule should also be the example is also found occasionally in Chandas Śāstra. For example the opening sūtras quoted above on the gaṇa system, scan as examples of the gaṇas themselves dhīśrīstrī m – – – ‖ 1: 1 ‖; varā sā y ⏑ – – ‖ 1: 2 ‖; kā guhā r – ⏑ – ‖ 1: 3 ‖; vasudhā s ⏑ ⏑ – ‖ 1: 4 ‖ sā te kva t – – ⏑ ‖ 1: 5 ‖ etc.[3]

The book is divided into 6 sections: the first deals with the terminology (saṁjñābhidhāna); the second with the measure metres (mātrāvṛtta), in the order: Āryā, Vaitālīya, Vaktra,[4] Mātrāsamaka, Dvipāda. The third section concerns the metres that have the same line repeated 4 times to make up a verse (samavṛtta), with rules and examples from one syllable to 26,[5] and then the Daṇḍaka class of metres that have more than 26 syllables. The fourth section deals with the metres that have two dissimilar lines that are repeated (ardhasamavṛtta) to make up a verse. The fifth with the metres that are dissimilar in all their lines (viṣamavṛtta). The last section deals with the tables that can be made of the various metres, and their use in identifying the metres, etc.

Vṛttaratnākara & Vuttodaya

As is to be expected from what is more or less a translation, Vuttodaya follows the same outline as Vṛttaratnākara, having the same 6 sections, dealing approximately with the same material, and it is noticeable that both Vuttodaya & Vṛttaratnākara differ from Chandas Śāstra, in much the same way. Both leave out the Vedic metres and when, for instance, the sequence of metres in any particular section differs between the prosodies, then Vuttodaya nearly always agrees with Vṛttaratnākara;[6] which is, of course, very significant for defining the relationship between the 3 prosodies.

However, Vuttodaya is not slavish in copying Vṛttaratnākara, as Ven. Saṁgharakkhita deals with his most immediate source quite creatively, rearranging, editing, and re-

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[3] SED quotes vasudhā in the meaning anapæst - but it seems the word is only an illustration of an anapæst (ragaṇa), and does not actually mean that.
Occasionally the rules for the metre also scan as examples: kumāralalitā jsaug ‖ 6: 3 ‖ ⏑ – ⏑ ⏑ – – , but this appears to be just a coincidence. It is possible, however, that it may have had some influence upon the origination of the idea that the rules themselves should exemplify the metre.

[4] Note that the inclusion of Vaktra is an innovation of Śrī Kedārabhaṭṭa's, albeit an unhappy one, as Vaktra is not a mātrācchandas metre at all. Chandas Śāstra deals with Vaktra seperately at the beginning of the Vṛtta metres.

[5] In my edition of this text I have noted that the metres from one syllable upto 5 syllables are probably additions to the text made at a later date.

[6] See the inclusion of Dakkhiṇantikā (VR 37, Vutt 30); and Acaladhiti (VR 53, Vutt 36); and cf. the sequence of metres in the Mātrāsamaka & Ardhasamavṛtta sections. For a detailed comparison of the material found in the three prosodies, see the Comparative Table in Appendix XXX.

writing the material whenever he has felt it to be necessary.

We may note here some of these changes, beginning first with the editorial omissions. The list of generic titles of the metres (chandas) that is found near the end of the first section has been omitted in Vuttodaya. In Vṛttaratnākara the metres up to 26 syllables, have been illustrated. Vuttodaya, however, only illustrates the metres upto 22 syllables. Moreover the whole class of Daṇḍaka metres, which have more than 26 syllables have also been excluded. Similarly the Dvipāda metres which are described as a part of the Mātrācchandas class of metres in the Sanskrit work, have been excluded in the Pāḷi work.

Further *all* the metres that have been described in the Viṣamavṛtta section in Vṛttaratnākara have been excluded from Vuttodaya. Instead their place has been taken by a description of the Vatta metre, which has been moved to the Visamavutta section in Vuttodaya,[7] although in the Sanskrit source it is found in the Mātrācchandas section.

In the translation itself the material at hand is dealt with in several different ways, there are transliterations, with or without insignificant changes in the words employed; rearrangements; partial translations, and total rewrites. Below is a list showing the different ways in which the material has been dealt with, with examples.[8]

Transliterations:
37; 44; 45; 47; 50; 52; 53; 56; 57; 60; 75; 76; 77; 81; 83; 87; 88; 89; 90; 91; 94; 95; 103; 109; 121.

e.g. vs. 44 - VR: Tyau cet-Tanumadhyā Vutt.: Tyā ce Tanumajjhā.

Transliterations with inconsequential changes in words:
29; 36; 39; 40; 42; 51; 54; 55; 58; 65; 67; 69; 70; 71; 74; 82; 86; 97; 100; 104; 111; 122; 123; 131.

e.g. vs. 36 - VR: Dvika*guṇita*vasulaghu-r-Acaladhṛti-r-iha; Vutt.: Dvika*vihata*vasulahu-r-Acaladhiti-r-iha. Both guṇita & vihata mean multiplied.

As can be seen, most of the first two classes of changes occur in the Samavutta section (vss. 44 - 104).

Rearrangements:
10; 46; 48; 49; 66; 72; 79; 96; 98; 99; 105.

e.g. vs. 48 - VR: Māṇavakaṁ bhāttalagāḥ; Vutt.: Bhā talagā Mānavakaṁ.

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[7] Again this is not a happy innovation, as Vatta is no more a Visamavutta metre, than it is a Mattacchandas metre.

[8] It should be noted that the inclusion of a line in one or other or the specified catorgories is often a rather subjective choice, and this table is only meant to be indicative of the types of translation that has been evolved.

Transliterations that contain word translations:
38; 63; 78; 80; 93; 98; 99; 101; 117; 118; 124.

e.g. vs. 78 translates: Bhujaṅgaprayātaṁ bhavedyaiścaturbhiḥ; with Bhujaṅgappayātaṁ bhave Vedayehi; the only change being the use of the bhūtasaṅkhyā[9] word Vedayehi for caturbhiḥ.

Rewrites:
4; 5; 6; 7; 8; 9; 11; 12; 13; 14; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 30; 31; 33; 34; 35; 41; 43; 68; 73; 96; 102; 106; 107; 108; 110; 112; 113; 114; 115; 116; 119; 120; 125; 126; 127; 128; 129; 130; 132.

e.g. VR: Trīrajau galau bhavedihedṛśena lakṣaṇena Vṛttanāma;
Vutt.: Vuttam-īdisan-tu nāmato rajā rajā rajā garū lahū ca.

Notice that the major rewrites occur in Chapters 1 (Saññāparibhāsāniddesa; vss. 1 -16); 2 (Mattāvuttaniddesa; vss. 17 - 43); 4 (Addhasamavuttaniddesa; vss. 105 - 115); & 6 (Chappaccayavibhāga; vss. 127 - 132).

Ven. Saṁgharakkhita sometimes condenses the material, as in the summary of the types of syllabic metre given in vss. 11 & 12; or in the description of the Ariyā Vipulā & Capalā, vs 20, which in Vṛttaratnākara have a verse each (vss. 26 & 27), Vuttodaya reduces that to a *line* each. He is also occasionally able to give more complete descriptions of the metres (cf. vss. 17 & 18); or simply better and clearer descriptions (cf. vss. 30 - 32).

Some verses in Vuttodaya find no direct parallels in the Sanskrit original. These include the verses at the beginning and end of the work (vss 1, 2,[10] 133 - 137); and the verses at the end of the first chapter where the list of generic metres has been excluded from the Pāḷi work, and a summary is included instead (vss. 15 - 16).

Very rarely there are descriptions of metres that are not found in the Sanskrit work as we now receive it, and it is a moot point which cannot readily be answered whether these have been lost from the original; were additions found in the copy Ven. Saṁgharakkhita was translating; or were included by the translator himself from other sources when composing the work (see vss. 59 & 85).

Vuttodaya

Is the only work in Pāḷi dealing with prosody.
It has many comms.

Ven. Saṁgharakkhitattherapāda

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[9] Bhūtasaṅkhyā words are words that invariably have numbers attached to them by convention, as will be excplained below. See the commentary to vs. 10.
[10] Though there are dedicatory verses in Vṛttaratnākara, they are not real parallels.

Pupil of Ven. Sāriputta,
Other works,
His pupils, Ven. Medhaṅkara etc.

Ven. Saṁgharakkhita's Teachers

Ven. Mahākassapa of Udumbaragiri
(Saṅgha President, 1165)
Abhidhammatthasaṅgahaporāṇaṭīkā
Bālāvabodhana (*Skt*)
Samantapāsādikāsanne (*Sin,* lost)

Ven. Sāriputta (**1st Mahāsāmi**) | **Ven. Moggallāna** *Moggallānavyākaraṇa* | **Ven. Sīla** (of Selantarāyatana)

Ven. Saṁgharakkhita
(2nd Mahāsāmi & Saṅgha President, 1232)
Vuttodaya
Subodhālaṅkāra
Sambandhacintā
Khuddhakasikkhāṭīkā (a.k.a. *Sumaṅgalapasādinī*)
Susaddasiddhi (a.k.a. *Sāratthavilāsinī*, lost)

Ven. Saṁgharakkhita's Contemporaries

Ven. Saṁgharakkhita's main teacher, **Ven. Sāriputta**, was himself the author of a number of important works: *Sāratthadīpanī*; *Pāḷimuttakavinayavinicchayasaṅgaha* (a.k.a. *Vinayasaṅgaha*); *Sāratthamañjusā*; *Visuddhipāṭhasaṅgaha*; *Kammaṭṭhānasaṅgaha*; *Maṅgalasuttaṭīkā*; *Pañcikālaṅkāra* (a.k.a. *Ratnamatipacikā*, Skt); *Padāvatāra* (Skt, lost); *Abhidharmārthasaṅgahasannaya* (Sin).

Ven. Sāriputta also had many other distinguished disciples, including:

Ven. Udumbaragiri Medhaṅkara, who assisted Ven. Saṁgharakkhita at the Saṅgha Council held sometime between 1232 and 1236. He is also the author of the *Vinayārthasamuccaya* (Sin).

Ven. Sumaṅgala, author of *Abhidhammatthavibhāvinī*, *Abhidhammatthavikāsinī*, *Nāmarūpapariccheda ṭīkā*, and *Sāratthasālinī*.

Ven. Vācissara, a prolific author, who is best known for his ***T**hūpavaṁsa*. He is also credited with many titles, inlcuding commentaries on some of Ven. Saṁgharakkhita's main works: *Vuttodayavivaraṇā*; *Subodhālaṅkāraṭīkā*;[11] *Sambandhacintāṭīkā*; and the following: *Abhidhammāvatāraporāṇaṭīkā*; *Khemappakaraṇaṭīkā*; *Nāmarūpapariccheda ṭīkā 2 ?*; *Uttaravinicchayaṭīkā*; *Saccasaṅkhepaṭīkā*; *Moggallānavyākaraṇaṭīkā*; *Abhidhānappadīpikāṭīkā*; *Rūpārūpavibhāga*; *Yogavinicchaya*; *Līnatthadīpanī*; *Sīmālaṅkāra*; *Sīmālaṅkārasaṅgaha*; *Saccasaṅkhepasanne* (Sin); *Visuddhimargasanne* (Sin).

Ven. Dhammakitti, (disciple or contemporary?) the author of *Dāṭhāvaṁsa*, *Dāṭhāvaṁsasanyaya,* and perhaps also of *Mahāvaṁsa Pt. II*.

Ven. Vimalabuddhi, the author of *Mukhamattadīpanī*, the earliest commentary on the *Kaccāyana Vyākaraṇa*.

Ven. Piyadassī, who wrote the Pāḷi grammer *Padasādhana*, the first sunsidiary work on the *Moggallāna Vyākaraṇa*.

and **Ven. Buddhanāga**, author of *Vinayatthamañjusa*, the *Abhinavaṭīkā* on the *Khaṅkhāvitaraṇī*.

Ven. Saṁgharakkhita's Disciples

1:

Ven. Saṁgharakkhita | **Ven. Sumaṅgala** |

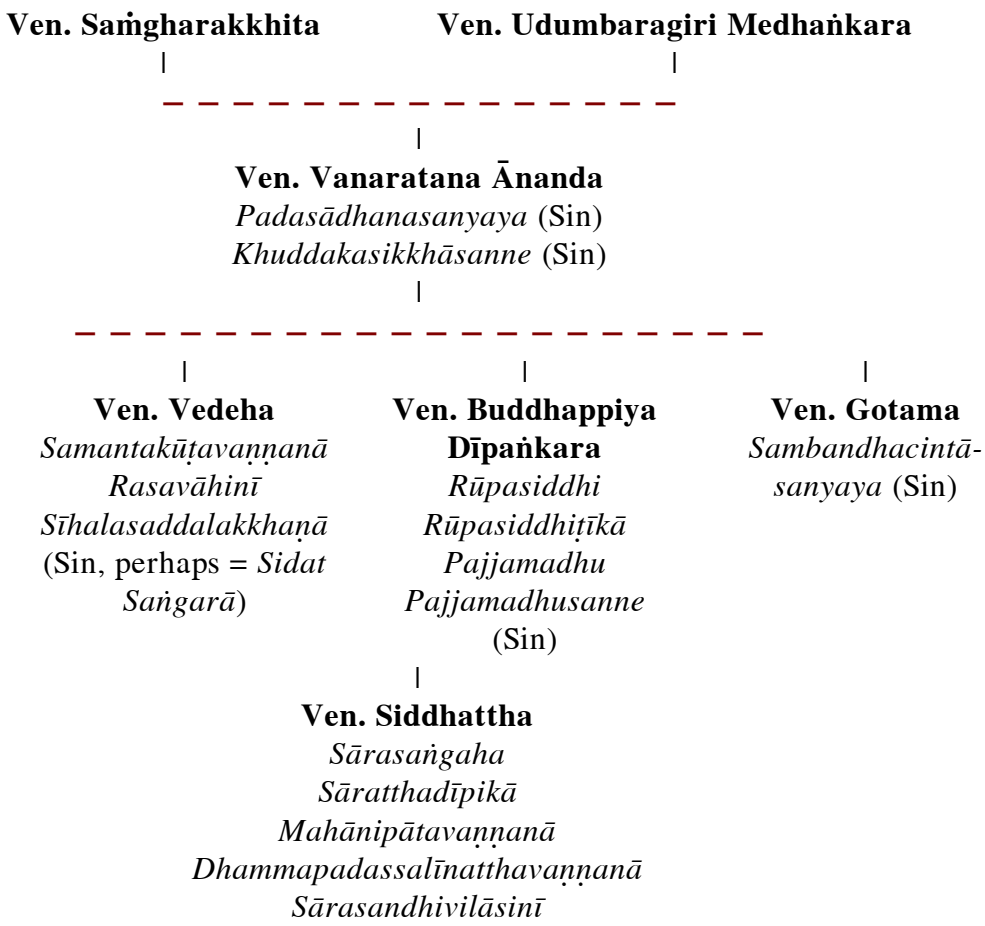
[11] Incorrectly assigned to Ven. Saṅgharakkhita himself by P.S. Jaini in his edition of Subodhālaṅkara for P.T.S. in 2000.

Ven. Vanaratana Medhaṅkara

Jinacarita

Payogasiddhi

2:


Ven. Saṁgharakkhita
Ven. Udumbaragiri Medhaṅkara
Ven. Vanaratana Ānanda
Padasādhanasanyaya (Sin)
Khuddakasikkhāsanne (Sin)
Ven. Vedeha
Samantakūṭavaṇṇanā
Rasavāhinī
Sīhalasaddalakkhaṇā
(Sin, perhaps = Sidat Saṅgarā)
Ven. Buddhappiya Dīpaṅkara
Rūpasiddhi
Rūpasiddhiṭīkā
Pajjamadhu
Pajjamadhusanne
(Sin)
Ven. Gotama
Sambandhacintā-sanyaya (Sin)
Ven. Siddhattha
Sārasaṅgaha
Sāratthadīpikā
Mahānipātavaṇṇanā
Dhammapadassalīnatthavaṇṇanā
Sārasandhivilāsinī

This Edition etc.

The colophons

Saṁgharakkhita's position & contribution

Corrections to Fryer, Malalasekera, Jaini, and SOAS teacher

Analysis of Vutt: 137 verses, so many metres (how counted), so many types etc.

Vuttodaya[12]

Namo Tassa Bhagavato Arahato Sammāsambuddhassa[13]
Reverence to Him, the Auspicious One, the Worthy One, the Perfect Sambuddha

[1. Saññāparibhāsāniddeso[14]]
The Description of the Technical Terms and Symbols

Homage

⏑ – ⏑ ⏑ ¦ ⏑ – – ⏑ ¦ ⏑ ⏑ – – ¦ ⏑ – ⏑ –
Namatthu janasantānatamasantānabhedino,
– – ⏑ – ¦ ⏑ ⏑ ⏑ – ¦¦ ⏑ – – – ¦ ⏑ – ⏑ –
Dhammujjalantarucino Munindodātarocino.[15] **[1]**

Namo + atthu = may you revere (imp.); jana = people; santāna = spread; tama = darkness; santāna = (as before, but here meaning that which is spread out =) rays; bhedino = break up; Dhamma = the Teaching; ujjalanta = shining; rucino = splendid; Muni + Inda = Lord of Sages; odātarocino[16] = moon-like.

May you revere the moon-like Lord of Sages, who, with his splendid, shining Teaching breaks up the rays of darkness that have spread among the people.

Reason for the Composition of this Work

– ⏑ – ⏑ ¦ ⏑ – – – ¦¦ – – ⏑ ⏑ ¦ ⏑ – ⏑ –
Piṅgalācariyādīhi chandaṁ yam-uditaṁ purā,
– ⏑ – ⏑ ¦ ⏑ – – – ¦¦ ⏑ – – ⏑ ¦ ⏑ – ⏑ –
Suddhamāgadhikānan-taṁ na sādheti yathicchitaṁ.[17] **[2]**

Piṅgala = proper name; acariya = teacher; ādīhi = beginning with; chandaṁ = prosody;

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[12] Dīp: Vṛttodaya; Th: Vuttodayappakaraṇaṁ.
[13] MP, MR[14], Sid: Namo Buddhāya.
[14] Sid: Pathamo Paricchedo; Th: Saññāparibhāsāniddesa-paṭhamapariccheda.
The chapter titles given here are extracted from the end titles that appear at the end of each chapter, they do not appear in the manuscripts, and have therefore been placed in brackets.
[15] The metre of the opening chapter (apart from vs. 9) is written in Vatta metre, which is described in Chapter 5 below.
[16] Odātarocino, the second -o- is m.c. Vuttodayavivaraṇa says: gāthāsukhattham-ukārassokāro.
[17] a) MP, Wim: -ācariyādihi; **c)** Vim: Sudha-; MK, Laṅk, Sid, Kat, Th: -kānaṁ; **d)** Fry, Sid: yaticchitaṁ;

yam = which; uditaṁ = written (lit: spoken); purā = before; Suddha + Māgadhikānan = for those who know Pure Māgadhī (i.e. Pāḷi); taṁ = that; na = not; sādheti = serve the purpose; yathā = in the way; icchitaṁ = desired.

That prosody which was written before, beginning with the teacher Piṅgala, does not serve the purpose for those who know Pure Māgadhi, in the way it is desired.

Piṅgalācariya's treatise on prosody is called Chandas Śāstra. It forms the basis for Śrī Kedārabhaṭṭa's Vṛttaratnākara, which itself forms the basis for Vuttodaya. There are many commentaries on the Chandas Śāstra, the most important being Mṛtasañjīvanī by Śrī Halāyudhabhaṭṭa.

We might have expected that Ven. Saṁgharakkhita would have named Śrī Kedārabhaṭṭa or his work Vṛttaratnākara here, which is the source for most of the material that follows, but he misses the opportunity.

Māgadhi is the name of the language we now designate as Pāḷi, in the medieval commentaries and grammers it is usually referred to as Māgadhi. It was also known as Suddhamāgadhi, to distinguish it from e.g. Ardhamāgadhi (lit: half-Māgadhi), the language of the Jaina canon.

The Extent of this Book

Mātrāvarṇavibhedena cchandastadiha kathyate || VR 4cd ||
Tenedaṁ kriyate chando lakṣyalakṣaṇasaṁyutaṁ || VR 3ab ||

⏑ – – ⏑ ¦ ⏑ – – – ¦¦ – – – ⏑ ¦ ⏑ – ⏑ –
Tato Māgadhabhāsāya, mattāvaṇṇavibhedanaṁ,
– ⏑ – ⏑ ¦ ⏑ – – – ¦¦ ⏑ – – ⏑ ¦ ⏑ – ⏑ –
Lakkhalakkhaṇasaṁyuttaṁ, pasannatthapadakkamaṁ.[18] [3]

Tato = therefore; Māgadha + bhāsāya = the language of the country of Magadha; mattā = measure (metres); vaṇṇa = syllabic (metres); bhedanaṁ = divided; lakkha = examples; lakkhaṇa = characteristics; saṁyuttaṁ = together with; pasanna = pleasing; attha = sense; pada = line; kamaṁ = order.

Therefore (this prosody) in the language of the country of Magadha, is divided into measure (metres), and syllabic (metres), together with examples and characteristics, in pleasing lines that have (good) sense and order.

For the measure metres see Chapter 2; for the syllabic metres see Chapters 3-5.

The Name of the Book

[18] b) Dīp: -bhedinaṁ; **c)** MK, MP, Fry, Kat, Th: Lakkhya-;

Atha laukikam || ChŚā 4:8 ||
Vṛttaratnākaraṁ nāma bālānāṁ sukhasiddhaye
Piṅgalādibhirācāryairyaduktaṁ laukikaṁ dvidhā || VR 3cd & 4ab ||

⏑ – – – ¦ ⏑ – – – ¦¦ – ⏑ – – ¦ ⏑ – ⏑ –
Idaṁ Vuttodayaṁ nāma, lokiyacchandanissitaṁ,
– ⏑ – – ¦ ⏑ – – – ¦¦ – – ⏑ ⏑ ¦ ⏑ – ⏑ –
Ārabhissāmahaṁ dāni, tesaṁ sukhavibuddhiyā[19] [4]

Idaṁ = this; Vuttodayaṁ = The Composition of Metre[20]; nāma = named; lokiya + chanda = (i.e. prosody pertaining to the world =) classical prosody; nissitaṁ = concerned with; ārabhissāmi = I will begin (fut); ahaṁ = I; dāni = now; tesaṁ = of those; sukha + vibuddhiyā = easy comprehension.

This (prosody) named Vuttodaya (The Composition of Metre), which is concerned with classical prosody, I will now begin, for the easy comprehension of those (who know Suddhamāgadhī).

Laukiya in Sanskrit signifies non-Vedic; in Pāḷi Lokiya has to be taken as meaning non-Canonical. It should be noted that in this verse the author expressly states that this prosody is not meant as a description of the Canonical prosody, but is concerned with the non-Canonical material of a later date, which we would now call classical prosody.

The Bars and Signs in Syllabic Metres

Dhīśrīstrīm; varā sā y; kā guhā r; vasudhā m; sā te kva t; kadā sa j; kiṁ vada bh; na hasa n; gṛ l || ChŚā 1:1 - 9 ||
Sarvagurmo mukhāntarlau yarāvantagalau satau |
Gmadhyādyau jbhau trilo no 'ṣṭau bhavantyatra guṇāstrikāḥ || VR 7 ||

– – – – ¦ ⏑ ⏑ – ¦¦ – – – ⏑ ¦ ⏑ – ⏑ –
Sabbaglā mnādi, galahubhyā, majjhantagarū jasā,
– – ⏑ – ¦ ⏑ – – – ¦¦ ⏑ – – ⏑ ¦ ⏑ – ⏑ –
Majjhantalā rateteṭṭha gaṇā; go garu lo lahu.[21] [5]

Sabba = all; glā = garu + lahu = heavy syllable + light syllable; mnā = magaṇa + nagaṇa; ādi = beginning with; galahubhyā = heavy syllable + light syllable + bhagaṇa + yagaṇa; majjha = middle; anta = end; garū = heavy syllables; jasā = jagaṇa + sagaṇa;

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[19] a) MP: Vuttodayan-nāma; **c)** MR[93]: Ārabhissāmahan-dāni; MR[14], Vim, Dhm, Laṅk: Ārabhissamahan-dāni; Sid: Ārabhiissam (printer's error);
[20] Vivaraṇa: *Vutta*ssa mattāvaṇṇavibhedass*udayo* yasmā taṁ, evaṁ nāmakaṁ pakaraṇaṁ - as it deals with *the composition of* both the measure and syllabic *metre*s, the name of the book is (Vuttodaya).
[21] **a)** MK, MR[93], Vim, Dhm, Laṅk: -glahubhyā; MR[14], Dīp: glahūbhyā; Kat, Th: -lahū; **b)** MR[14], MR[93], Sid: -gurū; **c)** Fry: majjhanta-la ra t', ete 'ṭtha; MK: ratetāṭṭha; MR[14], Vim, Dhm, Laṅk, Sid: ratetaṭṭha; d) MP: ganā; MR[14], MR[93], Dīp: guru.

majjha = middle; anta = end; lā = light syllables; ra = ragaṇa; ta = tagaṇa; iti[22] = thus; aṭṭha = eight; gaṇā = bars; go = i.e this word ‘go’; garu = heavy syllable; lo = i.e. this word ‘lo’; lahu = light syllable.

1) Bars which are all heavy syllables (or) all light are (called) ma and na (respectively).
2) (Bars) beginning with a heavy syllable (or) with a light are (called) bha and ya.
3) (Bars) with a heavy syllable in the middle (or) at the end are (called) ja and sa.
4) (Bars) with a light syllable in the middle (or) at the end are (called) ra and ta.
5) Thus (there are) eight bars; ga = heavy syllable; la = light syllable.

Here is a chart giving the bars as outlined in this verse, together with their Greek names:

Indian names:		***Greek names:***
magaṇa	– – –	*molossus*
nagaṇa	⏑ ⏑ ⏑	*tribrachys*
bhagaṇa	– ⏑ ⏑	*dactylus*
yagaṇa	⏑ – –	*bacchius*
jagaṇa	⏑ – ⏑	*amphibrachys*
sagaṇa	⏑ ⏑ –	*anapaest*
ragaṇa	– ⏑ –	*cretius, amphimacer*
tagaṇa	– – ⏑	*palimbacchius*
ga	–	*heavy syllable*
la	⏑	*light syllable*

Ga is short for garu, heavy syllable; la is short for lahu, light syllable. Similarly the gaṇa names are abbreviated to ma, na, bha, ya, ja, sa, ra, & ta. These are often run together in the verses; they are sometimes written out in full, and sometimes abbreviated (as g’ or l’ m’ etc.) according to the exigencies of the metre.

All these symbols are conjugated as normal masculines in -a. Therefore nominative singular go, lo, mo, etc.; nominative plural gā, lā, mā, etc. (note that these plurals very often represent the dual, which is used in the Sanskrit prosodies, but has been lost in Pāḷi).

Other cases which are not so frequent: instrumental singular: bhena (vs. 122); instrumental plural: gehi (vs 59), sehi (vs. 74, 81), yehi (vs. 78) rehi (vs. 79); ablative singular: bhā (vss. 48, 68) sato (vs. 112).

There is a memorial verse found in some editions of the Sanskrit prosody Śrutabodha, which summarises the gaṇa system rather succintly:

Ādimadhyāvasāneṣu bhajasā yānti gauravam
Yaratā lāghavaṁ yānti manau tu gurulāghavam.

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[22] Fryer seems to think this is ete, but the Sannaya reads: iti, mesē.

Translation:
Heavy syllables are found in the beginning, middle, and end of bhagaṇa, jagaṇa, & sagaṇa (respectively).
Light syllables are found (in the beginning, middle, & end of) yagaṇa, ragaṇa, & tagaṇa (respectively).
But magaṇa & nagaṇa are (all) heavy & (all) light (respectively).

The Bars in Gaṇacchandas Metres

Gau gantamadhyādirnlaśca || ChŚā 4:13 ||
Jñeyāḥ sarvāntamadhyādi guravo 'tra catuṣkalāḥ |
Gaṇāścaturlaghūpetāḥ pañcāryādiṣu saṁsthitāḥ || VR 8 ||

⏑⏑−−¦⏑⏑⏑−¦¦−⏑−−¦⏑−⏑−
Bhajasā sabbagalahū pañcime saṇṭhitā gaṇā
⏑⏑−−¦⏑−−−¦¦⏑−⏑⏑¦⏑−⏑−
Ariyādimhi; viññeyyā gaṇo idha catukkalo.[23] [6]

Bhajasā = bhagaṇa + jagaṇa + sagaṇa; sabba = all; galahū = heavy syllables + light syllables; pañca + ime = these five; saṇṭhitā = occur; gaṇā = bars; Ariyā = Proper name; ādimhi = beginning with (loc.); viññeyyā = should be known (opt.); gaṇo = bar; idha = here; catu + kalo = four instants.

1) Bha, ja, sa, all heavy, all light - these five bars occur in the (metres) beginning with the Ariyā;
2) It should be known that here (i.e. in Ariyā) a bar has four instants.

We can display the gaṇa chart thus:

bhagaṇa	−⏑⏑	*dactylus*
jagaṇa	⏑−⏑	*amphibrachys*
sagaṇa	⏑⏑−	*anapaest*
magaṇa	−−	*spondee*
nagaṇa	⏑⏑⏑	*trybachus*

It should be noted that magāṇa differs in the two systems. This is because in the gaṇacchandas metres there can only be 4 mattā in a bar, therefore magaṇa has only two heavy syllables.

When the author refers to 'the Ariyā metres', he is using the term as a generic name. In modern works these are usually referred to as Gaṇacchandas metres, and are distintinguished from the Mattacchandas metres, such as Vetālīya and Opacchandasaka.

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[23] **a)** Vim, Dhm, Laṅk: -glahu; Dīp: glahū; MP, MR[93]: -glāhu; MK: -galahu; b) MP: ganā.

Heavy and Light Syllables

Gante; dhrādiparaḥ; he; lau saḥ; glau; aṣṭau vasava hati || ChŚā 1:9 - 15 ||
Sānusvāro visargānto dīrgho yuktaparaśca yaḥ |
Vā pādānte tvasau gvakro jñeyo 'nyo mātriko lṛjuḥ || VR 9 ||

– – – ᴗ ¦ ᴗ – – – ¦¦ – ᴗ – ᴗ ¦ ᴗ – ᴗ –
Saṁyogādi ca, dīgho ca, niggahītaparo ca yo
ᴗ ᴗ – – ¦ ᴗ – – – ¦¦ – – – – ¦ ᴗ – ᴗ –
Garuvaṅko padanto vā, rassoñño mattiko luju.[24] [7]

Saṁyoga = conjunct (consonant); ādi = (at the beginning of, i.e.) before; ca = and; dīgho = long vowel; ca = and; niggahīta = the pure nasal sound, which is produced when the air escapes solely through the nasal passage, it is written as ṃ, or ṁ, or ŋ̆; paro = before; ca = and; yo = that which; garu = heavy syllable; vaṅko = curved; pada = line; anto = end; vā = or; rassa = short; añño = other; mattiko = a measure; la = light syllable; uju = straight.

1) (That vowel) which is before a conjunct,
2) and the long one,
3) and that which is before niggahīta;
4) or at the end of a line,
   is heavy, and (its sign) is a curved (line).
5) The other, short (vowel), with only one measure,
   is light, and (its sign) is a straight (line).

This is the convention that is followed in India and the one that the author was familiar with. In the Sanskrit prosodies written in Devanāgarī script the metrical markings are indicated as I = light syllable; S = heavy syllable. In Sinhala works on the subject normally – = light syllable; ᴗ = heavy syllable, which is the exact opposite to the convention used in Europe. Occasionally in Sinhala works we also see ∩ used to indicate the heavy syllable.

As stated in the Introduction, however, the convention employed in this edition is the one familiar in Europe, and is therefore the opposite of what is stated here.

It may be pointed out here that vowel length and metrical weight are not the same thing. To find the metrical weight we have to know the length of the vowel, and what follows it. As stated in the rule, a vowel before a conjunct consonant is normally heavy in weight, and so is the vowel which precedes niggahīta. A long vowel and the last syllable in a line are also normally considered as heavy.

Here is a chart showing the weight of syllables graphically:

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[24] a) Vim: ādī; **c)** MR[14], MR[93], Vim, Dhm, Dīp, Laṅk, Sid: Guru-; MR[14], MR[93]: -vaṁko; Kat, Th: pādanto (against the metre); MP: padaṁto; Vim: lūju.

SYLLABLES

		open	*closed*
V O W E L S	*short* *a i u*	⏑	–
	variable *e e o*	–	–
	long *ā ī ū*	–	(–)

We can illustrate this with the first verse of the Dhammapada:
needs classical example

⏑ – – – ¦ ⏑ – – – ¦¦ ⏑ – – – ¦ ⏑ – ⏑ –
manopubbaṅgamā dhammā, ~ manoseṭṭhā manomayā,
⏑ ⏑ – – ¦ ⏑ – – – ¦¦ – ⏑ ⏑ – ¦ ⏑ – ⏑ –
manasā ce paduṭṭhena ~ bhāsati vā karoti vā,
⏑ – – – ¦ ⏑ – – – ¦¦ – – ⏑ ⏑ ¦ ⏑ – ⏑ –
tato naṁ dukkham-anveti ~ cakkaṁ va vahato padaṁ.

We may add that the following syllables are heavy because of being before a double consonant: line a: 3rd, 4th, 7th; line b 3rd; line c 6th; line e: 4th, 6th; line f: 1st

The following are heavy because the vowel is long: line a: 2nd, 6th, 8th; line b: 2nd, 6th, 8th; line c: 3rd, 4th, 7th; line d: 1st, 4th, 6th, 8th; line e: 2nd, 7th; line f: 6th.

Being followed by niggahīta, the following syllables are heavy: line e: 3rd; line f: 2nd, 8th.

When followed by a vowel niggahīta may be changed to -m, which then retains the lightness of the syllable, as we can see at line e: 5th.

The last syllable in lines c and e are light, but are marked as heavy owing to their position. In recitation there is a pause at the end of each pāda which gives it added weight. In the Medieval period, however, we quite often find that a compound crosses the seam of a pādayuga; then the last syllable must be marked as light, as there is no pause involved, as in the opening Siloka verse of Jinacaritaṁ, by Ven. Saṁgharakkhita's disciple Ven. Vanaratana Medhaṅkara:[25]

– ⏑ – – ¦ ⏑ – – – ¦¦ ⏑ – – – ¦ ⏑ – ⏑ –
Uttamaṁ uttamaṅgena namassitvā Mahesino;
– – ⏑ ⏑ ¦ ⏑ – – ⏑ ¦¦ – ⏑ – – ¦ ⏑ – ⏑ –
Nibbānamadhudaṁ pādapaṅkajaṁ sajjanālinaṁ.

The same is true of the longer metres also, as in the last but one verse in Dāṭhāvaṁsa,

[25] Cf. the opening verse of Vuttodaya and also verse 15 below.

written in Vasantatilaka metre (14 syllables to the line):

– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – ᴗ ¦¦ – – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Saddhādhanena sakhilena ca Dhammakittināmena rājagarunācariyena eso
– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – ᴗ ¦¦ – – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Sotuppasādajanano Jinadantadhātuvaṁso kato nikhiladassipabhāvadīpo.

Syllables not Making Position

Pādādāviha varṇasya saṁyogaḥ kramasaṁjñakaḥ |
Puraḥsthitena tena syāllaghutāpi kvacidguroḥ || VR 10 ||
Idamasyodāharaṇaṁ:

ᴗ – – – ¦ ᴗ – – – ¦¦ – – – ᴗ ¦ ᴗ – ᴗ –
Pare pādādisaṁyoge yo pubbo garukakkharo
ᴗ ᴗ – ᴗ ¦ ᴗ – – – ¦¦ ᴗ ᴗ – ᴗ ¦ ᴗ – ᴗ –
Lahu sa kvaci viññeyyo, tad-udāharaṇaṁ yathā: [26] **[8]**

Pare = before; pāda = line; ādi = at the beginning; saṁyoge = conjunct (consonant); yo = which; pubbo = before; garuka = heavy syllable; akkharo = syllable; lahu = light syllable; sa = that; kvaci = sometimes; viññeyyo = should be known (opt.); tad + udāharaṇaṁ = this example; yathā = as.

That syllable which is heavy (because it comes) before a conjunct at the beginning of a line should sometimes be known as light - as in this example:

Example Verse

ᴗ ᴗ – ¦ – ᴗ ᴗ ¦ – – ,¦¦ ᴗ – ᴗ ¦ – – ¦ ᴗ – ᴗ ¦ ᴗ ᴗ – ¦ –
Taruṇaṁ sarṣapaśākaṁ navodanaṁ picchilāni ca dadhīni |
– – ¦ ᴗ – ᴗ ¦ – ᴗ ᴗ ,¦¦ – ᴗ ᴗ ¦ – – ¦ ᴗ ¦ – – ¦ –
Alpavyayena sundari grāmyajano miṣṭamaśnāti || VR 11 ||

– ᴗ ᴗ ¦ ᴗ – ᴗ ¦ ᴗ ᴗ – ,¦¦ ᴗ – ᴗ ¦ – – ¦ ᴗ – ᴗ ¦ – ᴗ ᴗ ¦ –
“Dassanarasānubhavane nibaddhagedhā Jinassayaṁ janatā
– ᴗ ᴗ ¦ ᴗ ᴗ – ¦ – ᴗ ᴗ ,¦¦ ᴗ – ᴗ ¦ – – ¦ ᴗ ¦ – ᴗ ᴗ ¦ –
Vimhayajananī saññata kriyā - nu kaṁ nānurañjayati?” [27] **[9]**

"Through experiencing the pleasure of seeing the Victor this generation has a strong longing, his self-control causes wonder - whom would he not delight?"

The verse is written in Classical Ariyā metre, a full description of which occurs in

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[26] **b)** MR[14]: guru-; MR[93]: guru-v-akkharo; MP, Vim, Dīp, Laṅk, Sid: garu-v-akkharo; **c)** Sid: lahū; MR[93]: viṁñeyyo.
[27] c) MR[93]: saṁñata; MP: saññatu; **d)** MK, Dhm: kaṇ-ṇānuraṁjayati; MR[93], Vim, Dīp, Laṅk: kan-nānuraṁjayati; MP: kan-nānuraṁjayatī; Fry: nānurañjayate.

Chapter 2. We can see that the end vowel in saññata has to be marked as light m.c., despite being followed by the conjunct consonant kr, which would normally make it long. This is the point that is being made with the verse.

The same point is made in the Āryā verse from Vṛttaratnākara, there the end vowel in sundari has to be scanned as light, even though it is followed by gr-. The conjuncts that fail to make position normally have one of the semi-vowels (y, r, l) in the conjunct, as -r- here. The most common conjunct that fails in this regard is br-. More needed here, perhaps from the texts themselves.

Conventional Numbers, Lines, and the Word-Break

Yatirvacchedaḥ || ChŚā 6:1 ||
Abdhibhūtarasādīnāṁ jñeyāḥ saṁjñāstu lokataḥ ।
Jñeyaḥ pādaścaturthāṁśo yatirvicchedasaṁjñitaḥ || VR 12 ||

– – – – ¦ ⏑ – – – ¦¦ ⏑ – – ⏑ ¦ ⏑ – ⏑ –
Viññeyyā lokato saññā: samuddosurasādinaṁ.
– – – – ¦ ⏑ – – – ¦¦ ⏑ – – – ¦ ⏑ – ⏑ –
Pādo ñeyyo catutthaṁso; padacchedo yatibbhave.[28] **[10]**

Viññeyyā = should be known (opt.); lokato = in the world (abl, with loc. meaning); saññā = signs; samudda = ocean; isu = arrow; rasa = taste; ādinaṁ = and so on; pādo = line; ñeyyo = should be known (opt.); catuttha = fourth; aṁso = part; pada + cheda = word-break; yati = caesura, or word-break; bhave = should be (opt.).

1) The (conventional) signs that are used in the world should be known: the (four) oceans; the (five) arrows; the (six) tastes, and so on.
2) A pāda (line) should be known as (being) one fourth part (of a verse);
3) the word-break should be (known) as a yati.

The first pādayuga refers to the fact that in Indian writings numbers are often referred to metaphorically, by something that is well known as having a number invariably attached to it. Siddhartha gives the following examples: the (one) moon, chanda; the (two) eyes, nayana; this is known as bhūtasaṅkhyāvidhi.[29]

The words used as bhūtasaṅkhyā in Vuttodaya may be listed here[30]*:*

Veda = 4 (vss. 66, 78)
Yuga = 4 (ages) (vss. 76, 97, 98)

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[28] **b)** Sid: samuddotu-; **c)** MK: ñeyyā; Kat: catutthaṁ so (sic); d) Kat, Th: yatī bhave.
[29] Siddartha is mistaken in his note to this verse, where he says that: The terms pāda and pada are being used synonymously. In fact, here, pāda refers to a line; pada to a word.
[30] Note that neither PED nor DP (vol 1) give these bhutasaṅkhyā meanings for the words listed here, though they do appear in CPD and in the Sanskrit Dictionaries.

Aṇṇavā = 4 (oceans) (vss. 38, 116, 122, 124) (Skt = Arṇava)
Ambudhi = 4 (oceans) (vs. 74)
Sindhu = 4 (oceans) (vss. 117, 118)
Jaladhi = 4 (oceans) (vs. 119)
Akkha = 5 (dice) (vs. 99) (= Akṣa)
Rasa = 6 (tastes) (vss. 96, 97, 100)
Utu = 6 (seasons) (vss. 98, 99, 100) (= Ṛtu)
Assa = 7 (horses) (vss. 66, 83, 98, 100, 101) (= Aśva)
Isi = 7 (seers) (vss. 93, 97, 99) (= Ṛṣi)
Sara = 7 (lakes) (vs. 88) (= Saras)
Haya = 7 (horses) (vss. 91, 92)
Muni = 7 (sages) (vs. 103)
Vasu = 8 (gods) (vss. 36, 76, 92)
Bhogi = 8 (snakes) (vs. 93)
Gaha = 9 (planets) (vs. 87) (= Graha)
Hara[31] *= 11 (gods) (vs. 96)*
Akka = 12 (the sun, whose zodiacal signs are twelve) (vs. 101) (= Akra)

The Types of Syllabic Metres, 1) Samavutta

Samam-Ardhasamaṁ Viṣamaṁ ca || ChŚā 5:2 ||
Samam-Ardhasamaṁ vṛttaṁ Viṣamaṁ ca tathāparam || VR 13cd ||
Aṅghrayo yasya catvārastulyalakṣaṇalakṣitāḥ |
Tacchandaḥśāstratattvajñāḥ Samaṁ vṛttaṁ pracakṣate || VR 14 ||

⏑⏑–⏑¦⏑–––¦¦⏑⏑––¦⏑–⏑–
Samam-Addhasamaṁ vuttaṁ Visamaṁ cāparaṁ tidhā.
⏑––⏑¦⏑–––¦¦––––¦⏑–⏑–
Samā lakkhaṇato pādā cattāro yassa taṁ Samaṁ.[32] **[11]**

Samam = proper name; Addhasamaṁ = proper name; vuttaṁ = metre; Visamaṁ = proper name; ca aparaṁ = and furthermore; ti = three; idha = here; Samā = same; lakkhaṇato = from the characteristic (abl.); pādā = lines; cattāro = four; yassa = which; taṁ = that; Samaṁ = proper name.

Here, the syllabic metres are of three kinds: 1) Sama (= Similar), 2) Addhasama (= Half-Similar), and furthermore 3) the Visama (= Dissimilar).
1) That which has the characteristic of the four lines being the same is the Sama.

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[31] This form not listed in SED, but s.v. Rudra, where Hara is given as one of the names of the 11 Rudras.
[32] **a)** Fry, Kat: Aḍḍhasamaṁ - Kat normally reads aḍḍha- , but fails to note the variants in the editions it quotes; Sid: vutaṁ (printer's error); Dīp: vutta (printer's error); **b)** MP, Fry, Vim: Visamañ-cāparaṁ; MR[14], MR[93]: Visamañ-cāparan-tidhā; Sid: tathā; **c)** MP: Samaṁ lakkhanato; MR[93]: pāda; **d)** Sid: cattaro (printer's error);

2) Addhasamavutta, and 3) Visamavutta

Prathamāṅghrisamo yasya tṛtīyaścaraṇo bhavet |
Dvitīyasturyavadvṛttaṁ tad-Ardhasamamucyate || VR 15 ||
Yasya pādacatuṣko 'pi lakṣma bhinnaṁ parasparam |
Tadāhurviṣamaṁ vṛttaṁ chandaḥśāstraviśāradāḥ || VR 16 ||

– – ᴗ – ¦ ᴗ ᴗ ᴗ – ¦¦ ᴗ ᴗ – – ¦ ᴗ – ᴗ –
Yassantimena dutiyo, tatiyenādimo samo
ᴗ – ᴗ ᴗ ¦ ᴗ – – – ¦¦ – ᴗ – ᴗ ¦ ᴗ – ᴗ –
Tad-Addhasamam-aññan-tu bhinnalakkhaṇapādikaṁ.[33] [12]

Yassa = that which; antimena = last; dutiyo = second; tatiyena = third; ādimo = the beginning; samo = same; tad = that; Addhasamam = Half-Similar; aññan = other; tu = but; bhinna = not agreeing; lakkhaṇa + pādikaṁ = line characteristics (not in PED).

2) That which has the second with the last (line), and the beginning with the third the same - that is the Addhasama.
3) But (in) the other (i.e. the Visama), the line-characteristics do not agree.

Apart from the Vatta, which will come up for description in Chapter 5, by far the most common of the syllabic metres in the Classical period are the Samavutta (Similar) metres, in which all four lines follow the same pattern. Much less frequent, though still found, are the Addhasamavutta (Half-Similar) metres, in which the first and second lines are different to each other, and are repeated to make up a verse. Very rare are the Visamavutta (Dissimilar) metres, which have all four lines differing from each other.

In Vuttodaya 61 Samavutta metres are described, this compares with 11 Addhasamavutta metres, and only one metre in the Visamavutta section - and that is the Vatta, which is not a true Visamavutta metre. Similarly in the Vuttodaya Parisiṭṭha (Supplement) there are a further 111 Samavutta metres, 5 additional Addhasamavutta metres - but not even one metre of the Visamavutta class.

We can see in Ven. Saṁgharakkhita's translation from the Sanskrit here, some of the wondeful economy he is capable of.

The Types of Syllabic Metre

Ārabhyaikākṣarātpādādekaikākṣaravardhitaiḥ |
Pṛthakchando bhavetpādairyāvatṣaḍviṁśatiṁ gatam || VR 17 ||

– ᴗ – – ¦ ᴗ – – – ¦¦ – ᴗ – – ¦ ᴗ – ᴗ –
Pādam-ekakkharārabbha, yāva chabbīsatakkharaṁ
ᴗ – – – ¦ ᴗ – – – ¦¦ – – – – ¦ ᴗ – ᴗ –

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[33] a) MP: yaṁssa-; b) MR[14]: tatiyo-; c) Fry: aḍḍha-; Kat: Aḍḍha-...aññaṁ tu; Th: -aññaṁ tu; **d)** Sid: -lakkhṇamādikaṁ (sic); MP: -lakkhana-.

Bhave pādehi taṁ chandaṁ nānānāmoditaṁ; tato... [34] **[13]**

Pādam = line; eka = one; akkhara = syllable; ārabbha = beginning; yāva = up to; chabbīsati = twenty-six; akkharaṁ = syllable; bhave = should be (opt.); pādehi = with lines (inst.); taṁ = that; chandaṁ = metre; nānā = various; nāma = name; uditaṁ = called; tato = further.

Beginning with the line that has one syllable, up to (the one with) twenty-six syllables - that metre with these lines should be (called) by various names; further...

Although theoretically there are metres having anything from one syllable to 26 and more, in fact most of these are not found in the literature. As we will see below in Chapters 3 & 4, only the metres having from 6 syllables to 22 syllables are described in Vuttodaya - and even some of these cannot be illustrated from the poetical works that survive, and are really only found in the prosodic literature.

The names of the metres are not given in Vuttodaya, but they are given in Vṛttaratnākara (vs 19 - 21), where the following verses are found:

Uktātyuktā tathā Madhyā Pratiṣṭhānyā Su-pūrvikā |
Gāyatryuṣṇiganuṣṭup ca Bṛhatī Paṅktireva ca || VR 19 ||

Triṣṭup ca Jagatī caiva tathātijagatī matā |
Śakvarī sātipūrvā syādaṣṭyatyaṣṭī tataḥ smṛte || VR 20 ||

Dhṛtiścātidhṛtiścaiva Kṛtiḥ Prakṛtirākṛtiḥ |
Vikṛtiḥ Saṅkṛtiścaiva tathātikṛtirutkṛtiḥ || VR 21 ||

For reference here is a table giving the names of the classes of the Samavutta metres from those that have 1 syllable upto those with 26, with their Pāḷi and Sanskrit names, the number of metres described in Vuttodaya, and the number of metres that are theoretically possible for each class:

Syllables:	*Pāḷi:*	*Sanskrit:*	*Number in Vuttodaya:*	*Number in Pariṣiṭṭha*	*Possible Number:*
1:	*Uttā*	*Uktā*	*–*		*2*
2:	*Accuttā*	*Atyuktā*	*–*		*4*
3:	*Majjhā*	*Madhyā*	*–*		*8*
4:	*Patiṭṭhā*	*Pratiṣṭhā*	*–*		*16*
5:	*Suppatiṭṭhā*	*Supratiṣṭhā*	*–*		*32*
6:	*Gāyattī*	*Gāyatrī*	*1*		*64*
7:	*Uṇhī*	*Uṣṇiḥ*	*1*		*128*

[34] a) MR[93]: -ārambha; MP: -ārabbhā; **b)** MR[14], MR[93], Vim, Dhm, Dīp, Laṅk: -akkharo; MP, Fry, Kat, Th: -akkharā; **d)** MK: -nāmoditan-;

8:	*Anuṭṭhubha*	*Anuṣṭubh*	*5*	*256*
9:	*Brahatī*	*Bṛhatī*	*2*	*512*
10:	*Panti*	*Paṅkti*	*7*	*1,024*
11:	*Tuṭṭhubha*	*Triṣṭubh*	*12*	*2,048*
12:	*Jagatī*	*Jagatī*	*14*	*4,096*
13:	*Atijagatī*	*Atijagatī*	*2*	*8,192*
14:	*Sakkarī*	*Sakvarī*	*3*	*16,384*
15:	*Atisakkarī*	*Atisakvarī*	*4*	*32,768*
16:	*Aṭṭhi*	*Aṣṭi*	*1*	*65,536*
17:	*Accaṭṭhi*	*Atyaṣṭi*	*3*	*131,072*
18:	*Dhuti*	*Dhṛti*	*1*	*262,144*
19:	*Atidhuti*	*Atidhṛti*	*2*	*524,288*
20:	*Kati*	*Kṛti*	*1*	*1,048,576*
21:	*Pakati*	*Prakṛti*	*1*	*2,097,152*
22:	*Ākati*	*Ākṛti*	*1*	*4,194,304*
23:	*Vikati*	*Vikṛti*	–	*8,388,608*
24:	*Saṅkati*	*Saṅkṛti*	–	*16,777,216*
25:	*Atikati*	*Atikṛti*[35]	–	*33,554,432*
26:	*Ukkati*	*Utkṛti*	–	*67,108,864*

More Types

Daṇḍako nau raḥ; prathamaś-Caṇḍavṛṣṭiprayātaḥ || ChŚā 7:33 - 34 ||
Tadūrdhvaṁ Caṇḍavṛṣṭyādidaṇḍakāḥ parikīrtitāḥ |
Śeṣaṁ gāthāstribhiḥ ṣaḍbhiścaraṇaiścopalakṣitāḥ || VR 18 ||

–⏑––¦⏑–––¦¦––⏑⏑¦⏑–⏑–
Daṇḍakā Caṇḍavuṭṭhyādi; pādehi chahi tīhi tu
––⏑⏑¦⏑–––¦¦––––¦⏑–⏑–
Gāthā ti; ca paratthevaṁ chandosaññā pakāsitā.[36] [14]

Daṇḍakā = proper name of a class of metre; Caṇḍavuṭṭhi = proper name; ādi = beginning with; pādehi = with lines (inst.); chahi = with six (inst.); tihi = with three (inst.); tu = but; gāthā = *untranslated*; ti = (quotation marker) = called; ca (= and, *untranslated*); parattha = elsewhere; evaṁ (= thus, *untranslated*); chando + saññā = metre names; pakāsitā = made clear.

(there are) Daṇḍakas beginning with Caṇḍavuṭṭhi(-ppayāta);
but those (metres) with six or three lines are called gāthā (= stanzas *or* verses);
the names of the metres have been made clear elsewhere.

These metres are not illustrated in Vuttodaya, though they are described and illustrated in Vṛttaratnākara (see appendix XX). There is a good description of these metres in

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[35] ChŚā: Abhikṛti.
[36] **a)** Sid: Ḍaṇḍakā (printer's error); Th: -ādī; c) MR[14]: prattheva; d) Fry: chandosaññapakāsitā (sic).

Appendix 1 of VAMAM SHIVRAM APTE: THE STUDENT'S SANSKRIT ENGLISH DICTIONARY (words in square brackets are explanatory additions), which deals with Sanskrit prosody:

"Metres of 27 or more letters [i.e. syllables] are designated by the generic name Daṇḍaka. The highest number of syllables in a quarter [i. e. pāda, or line] of this species of metre is said to be 999. In each quarter there must be first two nagaṇas or six short syllables, and the remaining may be either ragaṇas or yagaṇas, or all of the feet [i.e. gaṇas] may be sagaṇas. The Classics of Daṇḍaka usually mentioned are Caṇḍavṛṣṭiprayāta, Pracitaka, Sattamātaṁgalīlākara, Siṁhavikrāṁta, Kusumastavaka, Anaṁgaśesvara, Saṁgrāmac."

Only some of the varieties of Daṇḍaka metres have been given names, here is a table for the first 28 varieties of Daṇḍakas containing 2 nagaṇas followed by ragaṇas ref:

	first:	*then:*	*name:*	*syllables:*
1.	*2 nagaṇa*	*7 ragaṇa*	*Caṇḍavṛṣṭiprayāta*	*27*
2.	*2 nagaṇa*	*8 ragaṇa*	*Arṇa*	*30*
3.	*2 nagaṇa*	*9 ragaṇa*	*Arṇava*	*33*
4.	*2 nagaṇa*	*10 ragaṇa*	*Vyāla*	*36*
5.	*2 nagaṇa*	*11 ragaṇa*	*Jīmūta*	*39*
6.	*2 nagaṇa*	*12 ragaṇa*	*Līlākara*	*42*
7.	*2 nagaṇa*	*13 ragaṇa*	*Uddāma*	*45*
8.	*2 nagaṇa*	*14 ragaṇa*	*Śaṅkha*	*48*
9.	*2 nagaṇa*	*15 ragaṇa*	*Ārāma*	*51*
10.	*2 nagaṇa*	*16 ragaṇa*	*Saṅgrāma*	*54*
11.	*2 nagaṇa*	*17 ragaṇa*	*Surāma*	*57*
12.	*2 nagaṇa*	*18 ragaṇa*	*Vaikuṇṭha*	*60*
13.	*2 nagaṇa*	*19 ragaṇa*	*Sotkaṇṭha*	*63*
14.	*2 nagaṇa*	*20 ragaṇa*	*Sāra*	*66*
15.	*2 nagaṇa*	*21 ragaṇa*	*Kāsāra*	*69*
16.	*2 nagaṇa*	*22 ragaṇa*	*Vistāra*	*72*
17.	*2 nagaṇa*	*23 ragaṇa*	*Saṁhāra*	*75*
18.	*2 nagaṇa*	*24 ragaṇa*	*Nīhāra*	*78*
19.	*2 nagaṇa*	*25 ragaṇa*	*Mandāra*	*81*
20.	*2 nagaṇa*	*26 ragaṇa*	*Kedāra*	*84*
21.	*2 nagaṇa*	*27 ragaṇa*	*Sādhāra*	*87*
22.	*2 nagaṇa*	*28 ragaṇa*	*Satkāra*	*90*
23.	*2 nagaṇa*	*29 ragaṇa*	*Saṁskāra*	*93*
24.	*2 nagaṇa*	*30 ragaṇa*	*Mākanda*	*96*
25.	*2 nagaṇa*	*31 ragaṇa*	*Govinda*	*99*
26.	*2 nagaṇa*	*32 ragaṇa*	*Sānanda*	*102*
27.	*2 nagaṇa*	*33 ragaṇa*	*Sandoha*	*105*
28.	*2 nagaṇa*	*34 ragaṇa*	*Nanda*	*108*

Verses

⏑–⏑–¦⏑––⏑¦¦––––¦⏑–⏑–
Anantaroditaṁ cañña̐m-etaṁ sāmaññanāmato
––––¦⏑––––¦¦⏑–⏑⏑¦⏑–⏑–
Gāthā-m-icceva niddiṭṭhā Munindavacane pana.[37] **[15]**

Anantara = previously; uditaṁ = spoken; ca = but; aññam = other; etaṁ = that; sāmañña = generally; nāmato = named as (abl.); gāthā = (*untranslated*); -m- = euphonic consonant; icc = iti = quotation marker; eva = emphatic; niddiṭṭha = designation; Muni + Inda = Lord of Sages; vacane = of speaking (loc); pana = but.

But those spoken of previously, and others, are generally named as gāthā - this is the designation in the Lord of Sages' (way of) speaking.

By 'those spoken of previously' the author indicates the Vaṇṇa (Syllabic) metres spoken of in the preceding verses; the 'others' are the Mattacchandas (Measure) metres.

Suitability

⏑–⏑–¦⏑––⏑¦¦⏑––––¦⏑–⏑–
Visesanāmato kiñci gahetvā sabbathocitaṁ,
–⏑––¦⏑––⏑¦¦–––⏑¦⏑–⏑–
Dassayissāmahan-tettha, nāmānāvibhavissare.[38] **[16]**

Visesa = distinctive; nāmato = with their name(s) (abl.); kiñci = some; gahetvā = having taken (abls.); sabbatho = at all times; ucita = suitable (from uccati, neither are in PED); dassayissāmi = I will show (fut.); ahan = I; tu = and; ettha = herein; nāmāni = name; āvibhavissare = become clear (pr. med. ind) (not in PED).

Having taken some with their distinctive name(s) which are suitable at all times, I will show them herein, and their names (will) become clear.

Iti Vuttodaye Chandasi Saññāparibhāsāniddeso Nāma Paṭhamo Paricchedo[39]
Such is the First Chapter in the Prosody The Composition of Metre
which is called The Description of the Technical Terms and Symbols.

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[37] **a)** MR[14]: aṇanta-; MK: anantaroditā; Vim, Laṅk: cāññam-; MR[93]: Anantaroditañ-cāññam- b) MR[93]: sāmañcha-; **c)** MK, Fry, Dīp, Kat, Th: gāthā icceva; Fry, Kat, Th: niddiṭṭhaṁ; d) MR[14]: paṇa.
[38] **b)** MP, Sid: sabbato-; **c)** Sid, Kat, Th: -ahaṁ tettha; d) MR[14]: nāmanāvi-; Fry: āvī-
[39] MR[93]: Vuttodayo; S omits Chandasi; Th: (simply) Paṭhamo paricchedo here but compare the chapter title given above.

[2. Mattāvuttaniddeso[40]]
The Description of the Measure Metres

Introduction to the Measure Metres

In the metres in this chapter the length of the line is determined not by the amount of syllables (as in the vaṇṇacchandas metres described in chapters 3 - 5 below), but by the amount of measures (mattā) there are in each of the lines. In these metres a light syllable is counted as one measure, and a heavy one as two, and it is therefore possible to determine the exact amount of measures there are in a line. When this is done of course the syllabic length will vary.

We can usefully distinguish two groups of metres described in this chapter, according to the structural principles involved in their composition:

1) ***The Gaṇacchandas metres****. In this group we can include the Ariyā, Gīti, & Mattāsamaka group of metres. In these the mattā count determines the length of the line, and they are further organized into bars, usually of 4 mattā (measures) to a bar.*

2) ***The Mattacchandas metres****. This refers to the Mattāchandas metres proper, which includes Vetālīya, Opacchandasaka, Āpātalikā, and their derivatives. In these the mattā count determines the length of the line; and the shape of the cadence (and sometimes of the opening also) serves to distinguish the metres.*

Historically it appears that the first of these metres to arise were the Mattāchandas metres,[41] probably beginning with Vetālīya, which was either followed by, or arose simultaneously with, Opacchandasaka. If this theory is correct then the organisation into bars (gaṇas) would appear to be a later refinement of the structure used in the Mattāchandas metres.

The first of the Gaṇacchandas metres to appear in the literature is the Gīti, but in its old form, which normally had the Vipulā (Variant) structure, and the Capalā (Modulated) form. Later this metre developed into what is now referred to as the Pathyā (Normal) form. The Ariyā metre is a development from the Gīti, as are the Upagīti, and Uggīti. The Ariyāgīti, with a full last gaṇa, does not appear to have been used in Pāḷi, at least not in the extant literature.

Indeed, although there are some 20 odd metres that have been described in this section, most of them cannot be found in the literature, and some of them may be purely theoretical. The only metre that appears to be occasionally used in the Medieval period is the Ariyā.[42]

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[40] Vim: -vutti-; Sid: Dutiyo Paricchedo; Th: Mattāvuttiniddesa-dutiyapariccheda.

[41] For an in-depth examination of this development, see A.K. Warder's book, Pali Metre, which traces the origin of these metres in detail.

[42] Besides the Ariyā, examples of Gīti (2 forms), Upagīti and Uggīti, can be found in

The Vetālīya group[43] *are also not found in the Classical sources, and it seems their place has been taken by the fixed Addhasamavutta and Samavutta metres that have been derived from them, see the appropriate sections below.*

It is not clear whether most of the Mattāsamaka metres ever existed at all. As far as I know no examples have been found in the Pāḷi literature of any period.[44] *According to Warder, Pali Metre § 203, the only examples of these metres are some verses in the Mahābhārata, and some sporodic verses that are occasionally found elsewhere in the literature. Besides these, the only examples seem to be in the works on Prosody. However it may be that some of the metres exist in fixed form, seee the Appendix to the Samavutta section on Metre Families for a discussion.*

Introduction to the Ariyā and Gīti Metres

1) The Ariyā and Gīti Groups

In the Gaṇacchandas metres practically speaking there are two lines involved in the composition, the first having a mattā count of 30 to the pādayuga, and the second has 27.

The first line has the following range of possibilities (30 mattā):

1st	2nd	3rd	4th	5th	6th	7th	8th
◡◡ ◡◡	◡ – ◡	◡◡ ◡◡	◡ – ◡	◡◡ ◡◡	◡ – ◡	◡◡ ◡◡	◡◡

The second line has the following range of possibilities (27 mattā):

1st	2nd	3rd	4th	5th	6th	7th	8th
◡◡ ◡◡	◡ – ◡	◡◡ ◡◡	◡ – ◡	◡◡ ◡◡	◡	◡◡ ◡◡	◡◡ –

The only difference between the two pairs of lines is in the 6th bar.

It should be noted that the even gaṇas (where appropriate) are described as being jagaṇa or magaṇa, but they can also be sagaṇa (i.e. ◡◡–), through resolution of the

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the Canonical sources (there are approx. 450 verses in the Canon in gaṇacchandas metres).

[43] The Mattāchandas metres are also fairly frequent in the Canon (approx 500 verses).

[44] Major Fryer, in his edition of Subodhālaṅkāra (pg. 16) says that vs. 362 of that work is in Pādākulikā, but this is certainly incorrect. The metre, in fact, is Gīti (Fryer's text emended from -lakkhi, and ati- in the first line:

◡◡◡◡¦–◡◡¦––,¦––¦––¦◡–◡¦–◡◡¦–

apahasitaṁ sajalakkhī vikkhittaṅgaṁ bhavaty atīhasitaṁ

––¦––¦◡◡–,¦––¦––¦––¦––¦◡◡◡◡¦–

dve dve hāsā kathitā cesaṁ jeṭṭhe majjhe jamme pi ca kamato

although it is hypermetric by 1 bar as it stands in the 2nd line.

first long syllable. Resolution of the 2nd long syllable in any of the bars (except the last) is also allowed, but much more rare.

Sometimes we find a bar has 4 short syllables, by applying the rule of resolution, we can find out the underlying structure of the bar, so that ᴗ,ᴗᴗᴗ = jagaṇa (i.e. ᴗ,–ᴗ) ᴗᴗ,ᴗᴗ = sagaṇa (i.e. ᴗᴗ,–), while ,ᴗᴗᴗᴗ = bhagaṇa (i.e. ,–ᴗᴗ). Jagaṇa, as stated above, occurs only in the even bars.

The rhythm of these metres can be outlined as the alternation between these two basic structures:

ᴗᴗ–/ᴗ–ᴗ

In summary we can describe this group of metres in the first section here:

***Ariyā** has the 1st line followed by the 2nd (mattā 30 + 27);*
***Gīti** has the 1st line repeated (mattā 30 + 30);*
***Upagīti** has the 2nd line repeated (mattā 27 + 27);*
***Uggīti** has the 2nd line followed by the 1st (mattā 27 + 30).*

There are two other lines which are described in the prosodies, which can be combined to make up more metres. The only difference between these and the previous lines is that the last gaṇa is a full 4 mattā.

The Third Line has the following range of possibilities (32 mattā):

1st	2nd	3rd	4th	5th	6th	7th	8th
ᴗᴗ ᴗᴗ	ᴗ–ᴗ	ᴗᴗ ᴗᴗ	ᴗ–ᴗ	ᴗᴗ ᴗᴗ	ᴗ–ᴗ	ᴗᴗ ᴗᴗ	ᴗᴗ–

The Fourth Line has the following range of possibilities (29 mattā):

1st	2nd	3rd	4th	5th	6th	7th	8th
ᴗᴗ ᴗᴗ	ᴗ–ᴗ	ᴗᴗ ᴗᴗ	ᴗ–ᴗ	ᴗᴗ ᴗᴗ	ᴗ	ᴗᴗ ᴗᴗ	ᴗᴗ–

There is a fifth metre described in Vuttodaya which has the 3rd line repeated to make up a verse:

***Ariyāgīti** (mattā 32 + 32).*

*There are eleven other metres which are not described in Vuttodaya, but which may be listed here for reference. They are traditionally given in the following order: **Saṅgīti** (32 + 29); **Sugīti** (32 + 27); **Pagīti** (30 + 29) (Skt: Pragīti [45]); **Anugīti** (27 + 32); **Mañjugīti** (29 + 30); **Vigīti** (29 + 29); **Cārugīti** (29 + 32); **Vaggugīti** [46] (32 + 30) (Skt: Valgugīti);*

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[45] The Pāḷi name of some of these metres are not found in the literature, but I have translated them here for reference.
[46] This is the metre Warder PM §202 calls Vallarī, and which is also known as Valgīti.

Lalitā *(30 + 32);* ***Pamādā*** *(29 +27) (Skt: Pramādā);* ***Candikā*** *(27 + 29) (Skt: Candrikā).*

There are seven metres described in the Sanskrit sources which have 29 mattā in one or other of the lines, but competant authorities have decided these are purely theoretical,[47] *and never existed in the literature.*

Here is a table listing the sixteen types of Gaṇacchandas metres:

Ariyāgīti	*32 + 32*	*Lalitā*	*30 + 32*
Vaggugīti	*32 + 30*	*Gīti*	*30 + 30*
Saṅgīti	*32 + 29*	*Pagīti*	*30 + 29*
Sugīti	*32 + 27*	*Ariyā*	*30 + 27*
Cārugīti	*29 + 32*	*Anugīti*	*27 + 32*
Mañjugīti	*29 + 30*	*Uggīti*	*27 + 30*
Vigīti	*29 + 29*	*Candrikā*	*27 + 29*
Pamāda	*29 + 27*	*Upagīti*	*27 + 27*

Ariyājātiyo[48]

The Ariyā Group

[Ariyā][49]

The Bars

Svarā ardha cāryārdham; atrāyuṅ na j; ṣaṣṭo j; nlau vā || ChŚā 4:14 - 17 ||
Lakṣmaitatsapta gaṇā gopetā bhavati neha viṣame jaḥ |
Ṣaṣṭho 'yaṁ nalaghū vā prathame 'rdhe niyatam-Āryāyāḥ || VR 23 ||

– – ¦ ⏑⏑ ⏑ ⏑ ¦ – – ¦¦ ⏑ ⏑ – ¦ – – ¦ ⏑ – ⏑ ¦ – ⏑ ⏑ ¦ –
Chaṭṭhokhilalahu jo vā, gayutāññe chagganā, na jo visame,
⏑ ⏑ – ¦ – – ¦ – – ¦¦ – – ¦ – – ¦ ⏑ ¦ – – ¦ –
Ariyāyantaddhe lo chaṭṭhonte go, gaṇā chañño.[50] **[17]**

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[47] See Warder Pāḷi Metre § 202. citing Cappeller: Die Gaṇachandas.
[48] MK, MP, MR[93], Vim, Dh, Sid, Laṅk: -jātayo. This title appears in the manuscripts as an end title, *after* the verses of which it is comprised (in this case after vs. 22). Here though the end titles have been transposed to the beginning of the section to which they refer, for the sake of clarity, and in compliance with modern standards.
[49] These headings do not appear in the text, and are therefore placed in square brackets to avoid confusion.
[50] b) MR[14]: gayuttāñño; MR[93]: gayuttaṁññe (sic); MP: chagganā; c) MP: ariyāya antaddhe; MR[93]: ariyā antaddhe; MR[14]: Ariyāntaddhe; Kat: -aḍḍhe; Fry: Ariyā y antaḍḍhe lo chattho 'nte (sic), seemingly taking the y as a sandhi consonant, but Sannaya reads: Ariyānaṁ, Āryāyehi; **d)** MK: gaṇacchañño; MP: ganā.

Chaṭṭho = sixth; akhila = all (this sense not in PED); lahu = light syllable; jo = jagaṇa; vā = or; ga = heavy syllable; yuta = together (this sense not in PED); aññe = other; cha = six; gaṇā = bars; na = no; jo = jagaṇa; visame = in the odd (loc.); Ariyāyaṁ = proper name, in the Ariyā (loc.); anta + addhe = in the last half (loc.); lo = light syllable; chaṭṭho = sixth; ante = end; go = heavy syllable; gaṇā = bar; cha = six; aññe = other.

In the Ariyā:
1) the sixth (bar) is all light (syllables) or a jagaṇa,
2) together with a heavy syllable (at the end)
3) and six other bars,
4) there is no jagaṇa in the odd (bars),
5) in the last half the sixth (bar) has a light syllable (only),
6) at the end a heavy syllable,
7) and six other bars.

These seven rules define the structure of the Ariyā, the first three apply to the first pādayuga, the fourth to both, and the last three to the second pādayuga. With great economy the author sets out the gaṇa structure which is characteristic of the Ariyā, and which distinguishes it from the other gaṇacchandas metres.

The Word-Break

Nlau cetpadaṁ dvitīyādi; saptamaḥ prathamādi; antye pañcamaḥ; ṣaṣṭaśca l || ChŚā 4:18 - 21 ||
Ṣaṣṭhe dvitīyalātparake nle mukhalācca sayatipadaniyamaḥ |
Carame 'rdhe pañcamake tasmādiha bhavati ṣaṣṭho laḥ || VR 24 ||

⏑⏑–¦––¦––¦¦–⏑⏑¦––¦⏑⏑⏑⏑,¦⏑⏑⏑⏑¦–
Paṭhamaddhe chaṭṭho ce sabbalahetthādilahuni bhavati yati,
–⏑⏑¦––¦⏑⏑–¦¦⏑⏑–,¦⏑⏑⏑⏑¦⏑¦––¦–
Tapparakonte pi sace, carime pabhavati catutthonte.[51] **[18]**

Paṭhama + addhe = in the first half (loc.); chaṭṭho = sixth; ce = if; sabba = all; lahū = light syllables; ettha = here; ādi = beginning; lahuni = light syllables; bhavati = is (pr. ind); yati = word-break (not in PED); taṁ + parako = that other (paraka not in PED);

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[51] a) Kat: aḍḍhe; Fry: Paṭhamaḍḍhe chattho; **b)** MR[93]: -etvādi-; Laṅk: -lahunī; Dhm: lahūni (originally reading lahuni; corrected to lahūni in the Śuddhipatraya, though it makes the metre wrong); MP: bhavatī; MR[93]: yatī; c) Tapparako pi (sic); **d)** MK, MP, MR[14], MR[93], Fry, Vim, Dīp, Sid, Kat, Th: carime pi bhavati; Siddhartha misinterprets this last line to mean that the word-break will come at the end of the fifth gaṇa - whereas it clearly says catutthonte, at the end of the fourth. On the strength of api occuring in the line, he states that there can be a word-break after the first syllable of the fifth gaṇa.
Despite the many sources which take pi bhavati as the reading, it must be incorrect as it would make the underlying structure of the 5th bar a jagaṇa, which is not allowed in the Ariyā (see previous verse).

ante = end; pi later; sace = if; carime = subsequent; pabhavati = is (pr. ind.); catuttho = fourth; ante = at the end (loc.).

1) In the first half, if the sixth (bar) is all light syllables, the word-break is here, after the (first) light syllable at the beginning,
2) but (it is) at the end of the other one (i.e at the end of the sixth), if later (i.e if the seventh bar is all light syllables),
3) but (if) the subsequent (bar, i.e. the fifth) (is all light syllables) it is at the end of the fourth.

This verse gives the three rules for the position of the caesura, or word-break. The verse itself is an illustration of the rule. In the first pādayuga we might have expected the word-break to come after the first syllable in the sixth gaṇa, but because the seventh gaṇa is all light syllables, it actually comes at the end of the sixth.

Similarly as the fifth gaṇa in the second pādayuga is all light syllables, the word-break comes at the end of the fourth.

Although these rules in themselves do not constitute a general rule for the word-break in relationship to the resolution of syllables, it will be seen that they do follow and re-inforce the Rule of Resolution, which I have outlined elsewhere.[52] *In brief that Rule states that resolution is only allowed in regard to the first two syllables of a word (including words that appear as the second half of a compound, or after a prefix). The only exception to this seems to exist in regard to the negative particle "na", which sometimes forms the first half of a resolved syllable, perhaps because of the close syntactical proximity it has to the word it modifies.*

[Ariyā Pathyā]

Triṣu gaṇeṣu pādaḥ Pathyādhye ca || ChŚā 4:22 ||
Triṣvaṁśakeṣu pādo dalayorādyeṣu dṛśyate yasyāḥ |
Pathyeti nāma tasyāḥ prakīrtitaṁ Nāgarājena || VR 25 ||

⏑⏑–¦––¦––¦¦––¦⏑⏑–¦⏑–⏑¦––¦–
Ariyā sāmaññañ-ce pubboditalakkhaṇaṁ bhave yassā,
––⏑⏑¦⏑⏑–¦⏑⏑–¦¦––¦––¦⏑¦––¦–
Ādimam-atha pādayugaṁ yassā tyaṁsehi sā Pathyā.[53] **[19]**

Ariyā = proper name; sāmaññañ = conform; ce = if; pubba = before; udita = said; lakkhaṇaṁ = characteristic; bhave = should be (opt.); yassā = for that; ādimam =

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[52] See An Outline of the Metres in the Pāḷi Canon, I.T. Vol XXVI, pg 22.
[53] **a)** Laṅk, Sid, Kat, Th: sāmaññaṁ ce; MR[93]: sāmañña ce **b)** MR[93]: lakkhaṇam-bhave yasni (sic); MR[14]: lakkhaṇam-bhave yassādimam-; **d)** MK, MR[93]: patthyā (as will be seen below, MK and MR[93] regularly have this unusual form); curiously Fry, Kat, & Th divide this into two separate verses; also the next verse, with more justification, but even there we are dealing with one complete Ariyā verse, not two.

having a beginning; atha = then; pādayugaṁ = pair of lines; yassā = for that; ti = three; aṁsehi = part; sā = that; Pathyā = proper name (= Normal).

If the Ariyā conforms to what was said before about what its characteristic(s) should be; and then (if) the beginning of the pair of lines for that (Ariyā) has three parts, that is the Pathyā.

The description of the Ariyā Pathyā is now complete, and it can be outlined here (mattā 30 + 27):

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑⏑⏑	⏑–⏑	⏑⏑⏑⏑,	⏑–⏑	⏑⏑⏑⏑	⏑–⏑	⏑⏑⏑⏑	–
1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑⏑⏑	⏑–⏑	⏑⏑⏑⏑,	⏑–⏑	⏑⏑⏑⏑	⏑	⏑⏑⏑⏑	–

The only difference between the two pairs of lines is in the 6th bar.

[Vipulā and Capalā]

Vipulānyā; Capalā dvitīyacaturthau gmadhye jau || ChŚā 4:23 - 24 ||
Ullaṅghya gaṇatrayamādimaṁ śakalayordvayorbhavati pādaḥ |
Yasyāstāṁ Piṅgalanāgo Vipulāmiti samākhyāti || VR 26 ||
Ubhayārdhayorjakārau dvitīyaturyau gamadhyagau yasyāḥ |
Capaleti nāma tasyāḥ prakīrtitaṁ Nāgarājena || VR 27 ||

–⏑⏑¦–⏑⏑¦––¦⏑–⏑¦––¦⏑–⏑¦–⏑⏑¦–
Yattha gaṇattayam-ullaṅghiyobhayatthādimo bhave Vipulā.
⏑⏑–¦⏑–⏑¦––,¦⏑–⏑¦–⏑⏑¦⏑¦–⏑⏑¦–
Garu majjhago jakāro catutthako dutiyako Capalā.[54] **[20]**

Yattha = where; gaṇa = bar; tayam = three; ullaṅgiya = exceeds; ubhayattha = in both places; ādimo = has a beginning; bhave = should be (opt.); Vipulā = proper name (= Variation); garu = heavy syllable; majjhago = in between (not in PED); jakāro = jagaṇa; catutthako = the fourth; dutiyako = the second; Capalā = proper name (= Modulation).

Where (the Ariyā) has a beginning that exceeds three bars in both places (i.e. in both pādayugas) it should be (called) Vipulā.
(When) jagaṇa in the second and fourth (bars) is in between (two) heavy syllables, (it is called) Capalā.

By leaving out both the references that are made to Śrī Piṅgala in VR, Ven. Saṁgharakkhita manages to describe both Vipulā & Capalā in one verse.

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[54] a) MP: gana-; **b)** MK, MR[14], MR[93]: -ullaṁghiy-; **c)** MR[14], MR[93], Vim, Dhm, Laṅk, Sid: Guru; MK, MP, MR[93], Fry, Kat: majjhako; d) MR[93]: catutthato dutiyako palā (sic).

In the Vipulā (Variation), the word-break may occur after the first or second syllable of the 4th bar; or, as in the example, there may not be a word-break, owing to vowel sandhi.[55]

If a line has the characteristics of the Ariyā, but there is no word-break after the 3rd bar, it is known as Ariyā Vipulā.

In the example we see that Capalā (Modulation) is illustrated in the 2nd half of the Ariyā. However, the 1st half can have the same characteristics as that outlined in the description also. According to the description given in the verse when the line is Capalā all the syllables (apart from the first 2 mattā) are fixed up to the middle of the 5th bar.

If a line has all the characteristics of the Ariyā, and jagaṇa in the 2nd and 4th bars, between 2 heavy syllables, it is known as Ariyā Mahācapalā.

Profile of Ariyā Capalā (mattā 30 + 27):

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑–	⏑–⏑	––	⏑–⏑	–⏑⏑	⏑–⏑	⏑⏑⏑	–

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑–	⏑–⏑	––	⏑–⏑	–⏑⏑	⏑	⏑⏑⏑	–

If the word-break comes at the end of the 3rd bar in both lines, then it is known as Ariyā Pathyā Mahācapalā. But if the word-break comes somewhere else in both lines (or not at all), it is then known as Ariyā Vipulā Mahācapalā.

Example, Ganthārambhakathā to Dīghanikāyaṭṭhakathā:

⏑⏑–¦–⏑⏑¦⏑⏑–,¦––¦––¦⏑⏑⏑⏑¦–⏑⏑¦– pathyā
Karuṇāsītalahadayaṁ, paññāpajjotavihatamohatamaṁ,
⏑⏑–¦⏑⏑–¦⏑⏑–,¦––¦⏑⏑–¦⏑¦⏑⏑–¦– pathyā
Sanarāmaralokagaruṁ, vande Sugataṁ gativimuttaṁ. [1]

––¦⏑–⏑¦––,¦––¦––¦⏑–⏑¦––¦– pathyā
Buddho pi Buddhabhāvaṁ bhāvetvā ceva sacchikatvā ca,
–⏑⏑¦⏑–⏑¦⏑⏑–,¦––¦⏑⏑–¦⏑¦––¦– pathyā
Yaṁ upagato gatamalaṁ, vande tam-anuttaraṁ Dhammaṁ. [2]

⏑⏑–¦⏑–⏑¦––,¦––¦––¦⏑–⏑¦⏑⏑–¦– pathyā
Sugatassa orasānaṁ, puttānaṁ Mārasenam-athanānaṁ,
––¦–⏑⏑¦––,¦⏑⏑–¦––¦⏑¦⏑⏑–¦– pathyā
Aṭṭhannam-pi samūhaṁ, sirasā vande Ariyasaṅghaṁ. [3]

⏑⏑–¦⏑–⏑¦⏑⏑–,¦⏑⏑–¦⏑⏑–¦⏑–⏑¦––¦– pathyā

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[55] Siddhartha, in his note to this verse (pg. 10) is incorrect to state that the first part ends in the middle of the fourth gaṇa.

Iti me pasannamatino, ratanattayavandanāmayaṁ puññaṁ,
–◡◡¦◡–◡¦––,¦––¦––¦◡¦––¦– pathyā
Yaṁ suvihatantarāyo, hutvā tassānubhāvena. [4]

––¦◡–◡¦––¦◡–◡,¦◡◡–¦◡–◡¦◡◡–¦– vipulā
Dīghassa Dīghasuttaṅkitassa, nipuṇassa āgamavarassa.
––¦◡–◡¦––¦◡–◡,¦––¦◡¦◡◡–¦– capalā vipulā
Buddhānubuddhasaṁvaṇṇitassa, saddhāvahaguṇassa. [5]

––¦◡–◡¦––,¦–◡◡¦––¦◡–◡¦◡◡–¦– pathyā
Atthappakāsanatthaṁ, aṭṭhakathā ādito vasisatehi,
–◡◡¦––¦––,¦◡◡–¦––¦◡¦––¦– pathyā
Pañcahi yā saṅgītā, anusaṅgītā ca pacchā pi. [6]

–◡◡¦––¦◡◡–¦◡–◡,¦◡◡–¦◡–◡¦––¦– vipulā
Sīhaḷadīpaṁ pana ābhatātha, vasinā mahāmahindena,
◡◡–¦–◡◡¦––¦◡,–◡¦––¦◡¦––¦– vipulā
Ṭhapitā Sīhaḷabhāsāya, dīpavāsīnam-atthāya. [7]

◡◡–¦–◡◡¦––,¦–◡◡¦––¦◡–◡¦––¦– pathyā
Apanetvāna tatohaṁ, sīhaḷabhāsaṁ manoramaṁ bhāsaṁ,
–◡◡¦––¦◡◡–,¦––¦––¦◡¦◡◡–¦– pathyā
Tantinayānucchavikaṁ, āropento vigatadosaṁ. [8]

◡◡–¦◡◡–¦––,¦––¦––¦◡–◡¦––¦– pathyā
Samayaṁ avilomento, therānaṁ theravaṁsadīpānaṁ,
◡◡◡◡¦◡–◡¦––,¦◡–◡¦––¦◡¦––¦– pathyā
Sunipuṇavinicchayānaṁ, Mahāvihāre nivāsīnaṁ. [9]

––¦◡–◡¦–◡◡¦––,¦––¦◡–◡¦––¦– vipulā
Hitvā punappunāgatam-atthaṁ, atthaṁ pakāsayissāmi,
◡◡–¦◡◡–¦––,¦◡–◡¦––¦◡¦––¦– pathyā
Sujanassa ca tuṭṭhatthaṁ, ciraṭṭhitatthañ-ca Dhammassa. [10]

–◡◡¦–◡◡¦––,¦––¦––¦◡–◡¦––¦– pathyā
Sīlakathā dhutadhammā, kammaṭṭhānāni ceva sabbāni,
◡◡–¦◡–◡¦◡◡–,¦–◡◡¦––¦◡¦––¦– vipulā
Cariyāvidhānasahito, jhānasamāpattivitthāro. [11]

––¦◡◡–¦––,¦––¦–◡◡¦◡–◡¦––¦–
Sabbā ca abhiññāyo, paññāsaṅkalananicchayo ceva,
––¦––¦◡◡–¦◡–◡,¦◡◡–¦◡–◡¦––¦– Gīti
Khandhādhātāyatanindriyāni, ariyāni ceva cattāri. [12]

––¦◡–◡¦––¦◡–◡¦–,◡◡¦◡–◡¦◡◡◡◡¦– vipulā
Saccāni paccayākāradesanā, suparisuddhanipuṇanayā,
◡◡–¦◡–◡¦––,¦◡–◡¦––¦◡¦––¦– pathyā
Avimuttatantimaggā, vipassanā bhāvanā ceva. [13]

◡◡◡◡¦––¦––,¦◡–◡¦––¦◡–◡¦◡◡–¦– pathyā
Iti pana sabbaṁ yasmā, Visuddhimagge mayā suparisuddhaṁ.

– – ¦ – – ¦ – –, ¦ ⏑ – ⏑ ¦ ⏑ ⏑ – ¦ ⏑ ¦ – – ¦ – pathyā
Vuttaṁ tasmā bhiyyo, na taṁ idha vicārayissāmi. [14]

– – ¦ ⏑ – ⏑ ¦ – –, ¦ – ⏑ ⏑ ¦ – – ¦ ⏑ – ⏑ ¦ – – ¦ – pathyā
Majjhe visuddhimaggo, esa catunnam-pi āgamānañ-hi.
– – ¦ ⏑ – ⏑ ¦ – ⏑ –, ¦ – ⏑ ⏑ ¦ – – ¦ ⏑ ¦ – – ¦ – pathyā
Ṭhatvā pakāsayissati, tattha yathā bhāsitaṁ atthaṁ. [15]

– – ¦ ⏑ ⏑ – ¦ – –, ¦ – ⏑ ⏑ ¦ – – ¦ ⏑ – ⏑ ¦ – – ¦ – pathyā
Icceva kato tasmā, tam-pi gahetvāna saddhim-etāya,
– ⏑ ⏑ ¦ – ⏑ ⏑ ¦ – ⏑ ⏑, ¦ – – ¦ ⏑ ⏑ – ¦ ⏑ ¦ – – ¦ – pathyā
Aṭṭhakathāya vijānatha, Dīghāgamanissitaṁ atthan-ti. [16]

[Mukhacapalā]

Purve Mukha-purvā || ChŚā 4:25 ||
Ādyaṁ dalaṁ samastaṁ bhajeta lakṣmacapalāgataṁ yasyāḥ |
Śeṣe pūrvajalakṣmā Mukhacapalā soditā Muninā || VR 28 ||

⏑ ⏑ – ¦ ⏑ – ⏑ ¦ – –, ¦ ⏑ – ⏑ ¦ – – ¦ ⏑ – ⏑ ¦ ⏑ ⏑ – ¦ –
Capalāgatākhilañ-ce dalādimaṁ lakkhaṇaṁ bhajati yassā,
– – ¦ – ⏑ ⏑ ¦ – –, ¦ ⏑⏑ ⏑ ⏑ ¦ – – ¦ ⏑ ¦ – ⏑ ⏑ ¦ –
Pathyālakkhaṇam-aññaṁ, Mukhacapalā nāma sā bhavati.[56] **[21]**

Capalā = proper name; āgata = come (pp.); akhilaṁ = all (this sense not in PED); ce = if; dala = portion (this sense not in PED); ādimaṁ = beginning; lakkhaṇaṁ = characteristic; bhajati = partakes (pr. ind.); yassā = for that (Ariyā); Pathyā = proper name; lakkhaṇam = characteristic; aññaṁ = other; Mukhacapalā = proper name (= Modulation in the Opening Line); nāma = named; sā = that; bhavati = is (pr. ind.).

For the (Ariyā): if the beginning portion (of the verse) partakes of all the characteristics that come in the Capalā, and the other (half) has the characteristics of the Pathyā, that is named Mukhacapalā.

Profile (mattā 30 + 27):

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑ –	⏑ – ⏑	– –	⏑ – ⏑	– ⏑⏑	⏑ – ⏑	⏑⏑ ⏑⏑	–

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑ –	⏑ – ⏑	⏑⏑ ⏑⏑,	⏑ – ⏑	⏑⏑ ⏑⏑	⏑	⏑⏑ ⏑⏑	–

[Jaghanacapalā]

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[56] **a)** Sid: Capalāgataṁ khilaṁ ce (which reverses the meaning of akhilaṁ); MR[93], Kat, Th: khilaṁ ce; b) MR[93]: lakkhaṇam-; MR[14]: lakkhaṇam-bhavati; **c)** MK, MR[93]: patthyā-; Fry: Fry: -lakkhaṇaṁ (which spoils the metre); MR[93]: aṁñaṁ.

Jaghana-purvetaratra || ChŚā 4:26 ||
Prākpratipāditamardhe prathame prathametare tu Capalāyāḥ |
Lakṣmāśrayeta soktā viśuddhadhībhir-Jaghanacapalā || VR 29 ||

– – ¦ ◡ – ◡ ¦ – –, ¦ ◡ ◡ – ¦ – – ¦ ◡ – ◡ ¦ ◡ ◡ – ¦ –
Pathyāya lakkhaṇañ-ce paṭhamaddhe, lakkhaṇan-tu Capalāya
◡ ◡ – ¦ ◡ – ◡ ¦ – –, ¦ ◡ – ◡ ¦ – – ¦ ◡ ¦ ◡ ◡ ◡ ◡ ¦ –
Dutiye daletha, yassā pakittitā sā Jaghanacapalā.[57] **[22]**

Pathyāya = of the Pathyā (gen.); lakkhaṇañ = characteristic; ce = if; paṭhama + addhe = in the first half (loc.); lakkhaṇan = characteristic; tu = but; Capalāyā = of the Capalā (gen.); dutiye + dale = in the second portion (loc.); atha = then; yassā = that; pakittitā = proclaimed; sā = the; Jaghanacapalā = proper name (= Modulation in the Closing Line).

If in the first half there are the characteristics of the Pathyā, but then in the second portion the characteristics of the Capalā, that is proclaimed to be the Jaghanacapalā.

Profile (mattā 30 + 27):

1st	2nd	3rd	4th	5th	6th	7th	8th
◡ ◡ –	◡ – – ◡	◡ ◡ ◡ ◡,	◡ – – ◡	◡ ◡ ◡ ◡	◡ – – ◡	◡ ◡ ◡ ◡	–
◡ ◡ –	◡ – ◡	– –	◡ – ◡	– ◡ ◡	◡	◡ ◡ ◡ ◡	–

According to ChŚā 4:27: Ubhayor-Mahācapalā, when both the lines are Capalā, then it is known as Mahācapalā, though this is not mentioned in Vuttodaya itself.

When the Pathyā, Vipulā, & Capalā, are applied to the Ariyā, we get the following posibilities:

Ariyā Pathyā
Ariyā Ādivipulā (vipulā in the 1st line)
Ariyā Antavipulā (vipulā in the 2nd line)
Ariyā Ubhayavipulā (vipulā in both lines)

Ariyā Mukhacapalā Pathyā
Ariyā Mukhacapalādivipulā
Ariyā Mukhacapalāntavipulā
Ariyā Mukhacapalobhayavipulā

Ariyā Jaghanacapalā Pathyā
Ariyā Jaghanacapalādivipulā
Ariyā Jaghanacapalāntavipulā
Ariyā Jaghanacapalobhayavipulā

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[57] **a)** MR[93]: Patthyāya; Sid, Kat, Th: lakkhanaṁ ce; b) Fry, Kat: -aḍḍhe; Sid, Kat, Th: lakkhanaṁ tu; Vim, Sid, Dhm: Capalāyā; Dhm: Capalāyā; MP, MR[93], Fry: Capalāyaṁ; d) MR[14]: Jaghaṇa-.

Ariyā Mahācapalā Pathyā
Ariyā Mahācapalādivipulā
Ariyā Mahācapalāntavipulā
Ariyā Mahācapalobhayavipulā

With suitable changes in the name this list can be adapted to other metres in the Ariyā class. When these 16 possibilities are multiplied by the 16 kinds of Gaṇacchandas metres, we get 256 kinds of metre, which is the traditional number.

We can work out from the rules given in this section the variety of forms that the Ariyā metre can take. There are five types of gaṇa, in the Ariyā group of metres, as stated in vs. 6 above; they are bhagaṇa ⏑––; jagaṇā –⏑–; sagaṇa ––⏑; magaṇa –––; & nagaṇa ⏑⏑⏑ .

In the first bar jagaṇa is excluded (by rule 3 in vs. 17 above). That gaṇa can therefore take any one of the remaining 4 forms.

The second gaṇa can include any of the 5 gaṇas, so this gives the possibility of having 3 x 5 different combinations in the first two bars (=15). The 3rd bar can take 4 forms; the 4th 5; but the 6th, according to the first of the rules given in vs. 17, must be all light syllables, or jagaṇa; the 7th can take any one of 4 forms, and the eighth has only one form, which is a single heavy syllable.

We can represent this configuation in a table:

1st line:

1st	2nd	3rd	4th	5th	6th	7th	8th
–––	–––	–––	–––	–––	⏑–⏑	–––	–
⏑⏑–	⏑⏑–	⏑⏑–	⏑⏑–	⏑⏑–	⏑⏑⏑⏑	⏑⏑–	
–⏑⏑	⏑–⏑	–⏑⏑	⏑–⏑	–⏑⏑		–⏑⏑	
⏑⏑⏑⏑	–⏑⏑	⏑⏑⏑⏑	–⏑⏑	⏑⏑⏑⏑		⏑⏑⏑⏑	
	⏑⏑⏑⏑		⏑⏑⏑⏑				

From this we can see that the possibilities for the Ariyā metre prior line = 4 x 5 x 4 x 5 x 4 x 2 x 4 x 1 = 12,800. As all of the 12,800 varities of Ariyā first line may be either Pathyā or Vipulā, there may be 25,600 types of Ariyā in the prior line.

The posterior line is similar except that in the 6th bar there must be a short syllable:

2nd line:

1st	2nd	3rd	4th	5th	6th	7th	8th
–––	–––	–––	–––	–––	⏑	–––	–
⏑⏑–	⏑⏑–	⏑⏑–	⏑⏑–	⏑⏑–		⏑⏑–	
–⏑⏑	⏑–⏑	–⏑⏑	⏑–⏑	–⏑⏑		–⏑⏑	
⏑⏑⏑⏑	–⏑⏑	⏑⏑⏑⏑	–⏑⏑	⏑⏑⏑⏑		⏑⏑⏑⏑	
	⏑⏑⏑⏑		⏑⏑⏑⏑				

The possibilities therefore are 4 x 5 x 4 x 5 x 4 x 1 x 4 x 1 = 6,400; and as the same rule applies to the second line, there may be 12,800 types in the posterior line; this gives the possibility of there being 25,600 x 12,800 metres, which = 327,680,000!

The possibilities for the Capalā are, of course much more restricted. The table for the Capalā is given below:

1st	2nd	3rd	4th	5th	6th	7th	8th
– – ⏑ ⏑ –	⏑ – ⏑	– –	⏑ – ⏑	– – – ⏑ ⏑	⏑ – ⏑ ⏑ ⏑ ⏑ ⏑	– – – ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑	–

This means that in the prior line we may have 2 x 1 x 1 x 1 x 2 x 2 x 4 x 1 = 32, and these may be either Pathyā or Vipulā, so 32 x 2 = 64 varieties.

In the posterior line with a light syllable in the sixth gaṇa, the range of possibilities is halved = 32.

1st	2nd	3rd	4th	5th	6th	7th	8th
– – ⏑ ⏑ –	⏑ – ⏑	– –	⏑ – ⏑	– – – ⏑ ⏑	⏑	– – – ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑	–

The metres with Mukhacapalā (and Pathyā in the posterior line) therefore may be 64 x 6,400 = 409,600.

The metres with Jaghanacapalā (and Pathyā in the prior line) may be 32 x 12,800, which also = 409,600.

The metres that have Mahācapalā may be 64 x 32 = 2,048.

Gītijātiyo[58]

The Gīti Group

[Gīti]

Ādhyardhasamā Gītiḥ || ChŚā 4:28 ||
Āryāprathamadaloktaṁ yadi kathamapi lakṣaṇaṁ bhavedubhayoḥ |
Dalayoḥ kṛtayatiśobhāṁ tāṁ Gītiṁ gītavānbhujaṅgeśaḥ || VR 30 ||

– – ¦ ⏑ ⏑ ⏑ ⏑ ¦ – ⏑ ⏑ , ¦ – ⏑ ⏑ ¦ ⏑ ⏑ – ¦ ⏑ – ⏑ ¦ ⏑ ⏑ – ¦ –
Sabbaṁ paṭhamadale yadi lakkhaṇam-Ariyāya vuttam-ubhayesu
– – ¦ ⏑ – ⏑ ¦ – – , ¦ – – ¦ – – ¦ ⏑ – ⏑ ¦ ⏑ ⏑ ⏑ ⏑ ¦ –

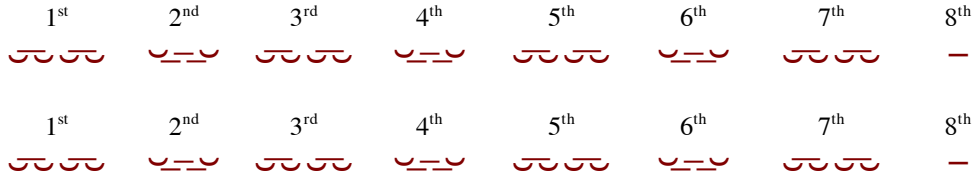
[58] MK, MP, MR[93], Vim, Dh, Sid, Laṅk: -jātayo.

Yassā dalesu, yuttaṁ vuttā sā Gīti vuttayatilalitā.[59] **[23]**

Sabbaṁ = all; paṭhama + dale = in the first portion (loc.); yadi = if; lakkhaṇam = characteristic; Ariyāya = in the Ariyā (loc.); vuttam = spoken of (pp.); ubhayesu = in both (loc.); yassā = for that (*untranslated*); dalesu = portion; yuttaṁ = together with; vuttā = spoken of (pp.); sā = that; Gīti = proper name; vutta = called (pp.); yati = word-break; lalita = fine (not in PED).

If in both portions there are all the characteristics spoken of in regard to the first portion of the Ariyā, together with the fine word-breaks, that is called Gīti.

Profile (mattā 30 + 30):



An example of the Gīti metre is found in vs. 12 of Ganthārambhakathā to Dīghanikāyaṭṭhakathā quoted above.

[Upagīti]

Antyenopagītiḥ || ChŚā 4:29 ||
Āryādvitīyake 'rdhe yadgaditaṁ lakṣaṇaṁ tatsyāt |
Yadyubhayorapi dalayor-Upagītiṁ tāṁ Munirbrūte || VR 31 ||

⏑⏑–¦–⏑⏑¦––‖⏑⏑–¦⏑⏑–¦⏑¦––¦–
Ariyāyaṁ dutiyaddhe gaditākhilalakkhaṇaṁ yan-taṁ
⏑⏑⏑⏑¦–⏑⏑¦–⏑⏑‖⏑⏑–¦––¦⏑¦⏑⏑–¦⏑
Bhavati dalesubhayesu pi yadi yassā sāyam-Upagīti.[60] **[24]**

Ariyāyaṁ = of the Ariyā (gen.); dutiya + addhe = in regard to the second half (loc.); gadita = related; akhila = all; lakkhaṇaṁ = characteristic; yaṁ = which; taṁ = that; bhavati = is (pr. ind.); dalesubhayesu = dalesu + ubhayesu (-ŭ- is m.c.) in both portions (loc.); pi = (expresses completeness, *untranslated*); yadi = if; yassā = for that (*untranslated*); sā = that; ayam = this (*untranslated*); Upagīti = proper name.

If the (metre) has all the characteristics that was related in regard to the second half of the Ariyā, in both portions, that is the Upagīti.

Profile (mattā 27 + 27):

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[59] a) MR[14]: sabba paṭhama-; **b)** MR[93]: lakkhaṇa cariyāya (sic); Sid: -Ariyāyamuttam- (sic).
[60] a) Fry, Kat: -aḍḍhe; **b)** Vim, Dhm, Laṅk, Sid, Kat, Th: yaṁ taṁ; d) Fry, Kat: sā yam (sic).

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑	⏑–⏑	⏑⏑	⏑–⏑	⏑⏑	⏑	⏑⏑	–

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑	⏑–⏑	⏑⏑	⏑–⏑	⏑⏑	⏑	⏑⏑	–

[Uggīti]

Utkrameṇodgītiḥ || ChŚā 4:30 ||
Āryāśakaladvitayaṁ vyatyayaracitaṁ bhavedyasyāḥ |
Sodgītiḥ kila gaditā tadvadyatyaṁśabhedasaṁyuktā || VR 32 ||

⏑⏑–¦––¦⏑⏑–¦¦––¦⏑⏑–¦⏑¦––¦–
Ariyāyaddhadvitayaṁ pubbodita lakkhaṇopetaṁ,
⏑⏑⏑⏑¦––¦⏑⏑–¦¦––¦–⏑⏑¦⏑–⏑¦––¦–
Vipariyayenābhihitaṁ, yassā sambhavati ceha soggīti.[61] **[25]**

Ariyāya = of the Ariyā (gen.); addha = half; dvitayaṁ = both (not in PED); pubba = before; udita = spoken of (pp.); lakkhaṇa = characteristics; upetaṁ = endowed with; vipariyayena = reversed (inst.); abhihitaṁ = indicated (pp.)(not in PED); yassā = for that; sambhavati = is (here = bhavati); ca + iha = and here (*untranslated*); sā = that; Uggīti = proper name.

The metre which is endowed with the characteristics of the Ariyā spoken of before in both halves, (but) reversed to that (previously) indicated, that is the Uggīti.

Profile (mattā 27 + 30):

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑	⏑–⏑	⏑⏑	⏑–⏑	⏑⏑	⏑	⏑⏑	–

1st	2nd	3rd	4th	5th	6th	7th	8th
⏑⏑	⏑–⏑	⏑⏑	⏑–⏑	⏑⏑	⏑–⏑	⏑⏑	–

[Ariyāgīti]

Ardhe vasugaṇa Āryāgītiḥ || ChŚā 4:31 ||
Āryāpūrvārdhaṁ yadi guruṇaikenādhikena nidhane yuktam |
Itarattadvannikhilaṁ dalaṁ yadīyamuditeyam-Āryāgītiḥ || VR 33 ||

⏑⏑–¦––¦–⏑⏑¦¦⏑⏑–¦––¦⏑–⏑¦⏑⏑–¦––
Ariyā pubbaddhaṁ yadi garunekenādhikena nidhane yuttaṁ;
⏑⏑–¦–⏑⏑¦––¦¦⏑⏑⏑⏑¦––¦⏑–⏑¦⏑⏑–¦––

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[61] **a)** Fry, Kat: -aḍḍha-; MK: -dvitaṁ yaṁ; **b)** MP: lakkhanupetaṁ; Dhm, Laṅk: -upetaṁ; MR[14], MR[93], Vim, Dīp, Sid: -ūpetaṁ; c) MR[93]: viparīya- **d)** MR[93]: so gīti; MK: soggiti (sic); Sid: Upagīti (printer's error).

yadi pubbaddhasamānaṁ dalam-itarañ-coditāyam-Ariyāgīti.[62] **[26]**

Ariyā = proper name; pubba = former; addhaṁ = half; yadi = if; garunā + ekena = with one heavy syllable (inst.); ādikena = at the beginning (inst.); nidhane = at the end (not in PED)(loc.); yuttaṁ = joined; yadi = if; pubba = former; addha = half; samānaṁ = same; dalam = portion; itarañ = other; ca = and; udita = spoken of (pp.); ayam = this; Ariyāgīti = proper name.

If (the metre) has the former half of the Ariyā at the beginning, joined with one (extra) heavy syllable at the end; and if the other portion is the same as the former half, this is spoken of as the Ariyāgīti.

It will be noted that the extra syllable at the end of the line gives it a mattā count of 32 here.

Profile (mattā 32 + 32):

1st	2nd	3rd	4th	5th	6th	7th	8th
ᴗᴗ ᴗᴗ	ᴗ – – ᴗ	ᴗᴗ ᴗᴗ	ᴗ – – ᴗ	ᴗᴗ ᴗᴗ	ᴗ – – ᴗ	ᴗᴗ ᴗᴗ	ᴗᴗ –
1st	2nd	3rd	4th	5th	6th	7th	8th
ᴗᴗ ᴗᴗ	ᴗ – – ᴗ	ᴗᴗ ᴗᴗ	ᴗ – – ᴗ	ᴗᴗ ᴗᴗ	ᴗ – – ᴗ	ᴗᴗ ᴗᴗ	ᴗᴗ –

Vetālīyajātiyo[63]
The Vetālīya Group

Introduction to the Vetālīya Metres

The Vetālīya group of metres are the mattacchandas metres proper. The structure of the metres arises from a mattā count, which determines the overall length of the lines on the one hand; and fixed patterns of syllables, that further define the individual metres on the other.

The Vetālīya group have two lines of different length, which are repeated to make up a verse, they all have a fixed cadence. There are 3 main forms of the metre, the Vetālīya itself, the Opacchandasaka, and the Āpātalikā, all three are relatively free in their opening structure, but differ from each other in the shape of their cadences.

The openings of all of these metres have the same mattā count (6 mattā in the first line, 8 mattā in the second), but owing to the extended form of the Opacchandasaka cadence, that metre has a measure of 16 mattā in the odd lines + 18 in the even.

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[62] **a)** Fry, Kat: -aḍḍhaṁ; MR[93]: -addha sadi (sic); **b)** Laṅk: gurun-; c) MP: yava (sic); Fry, Kat: -aḍḍha-; **d)** Sid, Kat, Th: -itaraṁ; Sid: coditā yam (sic).

[63] Dh: Vetālīyajātayo; Vim, Sid: Vetālījātayo; MK, MP, Laṅk: Vetālijātayo (note the short ĭ, here and below); MR[14]: Vetālijātiyo; MR[93]: Vetāḷijātiyo.

The other metres have a measure of 14 mattā in the odd lines + 16 in the even, but the cadence of the Āpātalikā metre differs from that of Vetālīya.
The other six metres described in the section below are all variations of the Vetālīya, but are more restricted in their openings.

Here is a table giving a synoptic view of the Mattacchandas metres:

Vetālīya ◡◡◡◡¦–◡–◡–¦¦◡◡◡◡◡◡¦–◡–◡– x 2

Opacchandasaka ◡◡◡◡¦–◡–◡––¦¦◡◡◡◡◡◡¦–◡–◡–– x 2

Āpātalikā ◡◡◡◡¦–◡◡––¦¦◡◡◡◡◡◡¦–◡◡–– x 2

Dakkhiṇantikā ◡–◡◡¦–◡–◡–¦¦◡–◡◡◡◡¦–◡–◡– x 2

Udiccyavutti ◡–◡◡¦–◡–◡–¦¦◡◡◡◡◡◡¦–◡–◡– x 2

Paccavutti ◡◡◡◡¦–◡–◡–¦¦–◡–◡◡◡¦–◡–◡– x 2

Pavattaka ◡–◡◡¦–◡–◡–¦¦–◡–◡◡◡¦–◡–◡– x 2

Aparantikā –◡–◡◡¦–◡–◡– x 4

Cārubhāsinī ◡–◡◡¦–◡–◡– x 4

[Vetālīya]

Vaitālīyaṁ dviḥsvarā ayukpāde yugvasavo 'nte rlgaḥ || ChŚā 4:32 ||
Ṣaḍviṣame 'ṣṭau same kalāstāśca same syurno nirantarāḥ |
Na samātra parāśritā kalā Vaitālīye 'nte ralau guruḥ || VR 34 ||

◡◡–◡◡¦–◡–◡–¦¦◡––◡◡◡¦–◡–◡–
Visame cha siyuṁ kalā mukhe, same tvaṭṭha, ralagā tatopari,
–––¦–◡–◡–¦¦◡◡––◡◡¦–◡–◡–
Vetālīyan-tam-uccate; lahuchakkaṁ na nirantaraṁ same.[64] **[27]**

Visame = in the odd (loc.); cha = six; siyuṁ = should be (opt.); kalā = instants; mukhe = in the opening (loc.); same = in the even (loc.); tv = tu = and; aṭṭha = eight; ralagā = ragaṇa + light syllable + heavy syllable; tato + upari = thereafter; Vetālīyan = proper

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[64] **a)** MK: siyu ?; **b)** MR[14], Dhm, Laṅk: tāṭṭha; MR[93], Sid: taṭṭha; **c)** Sid, Kat, Th: Vetālīyaṁ tam-; MK, MP, MR[14], Dhm, Laṅk: Vetāliyan-tam-; MR[93]: Vetāḷiyan-tam-; **d)** MP: Lahupakkaṁ (sic); MK: chakkan-na;
There is some disagreement in the texts as to whether the name should by Vetālīya or Vetāliya, but the metre here and in the next verse is decisive is favour of the former.

name; tam = that; uccate = called (pr. ind. med.); lahuchakkaṁ = set of six light syllables; na = not; nirantaraṁ = without a break; same = in the even (loc.).

1) In the odd (lines) there should be six instants in the opening,
2) and in the even (lines) there are eight,
3) thereafter there is ragaṇa, a light syllable, and a heavy syllable -
that is called Vetālīya;
4) (there should) not be a set of six light syllables without a break in the even (lines).

Profile (mattā 14 + 16):

◡◡ ◡◡ ◡◡ ¦ – ◡ – ◡ – ¦¦ ◡◡ ◡◡ ◡◡ ◡◡ ¦ – ◡ – ◡ – x 2

It should be borne in mind that according to the 4th part of the rule a run of six syllables in the even lines without a break is not allowed, so that we find in the opening, for example, the following patterns – – – ◡◡; ◡◡ – – ◡◡; & – ◡◡ – ◡◡; but not ◡◡◡◡◡◡ – or – ◡◡◡◡◡◡. This rule holds good for the Opacchandasaka, and for the more fixed forms of the Vetālīya group also.

Example, Uttaravinicchaya 3:

◡◡ – ◡◡ ¦ – ◡ – ◡ – ¦¦ ◡◡ – – ◡◡ ¦ – ◡ – ◡ –
Bhaṇato paṭhato payuñjato, suṇato cintayato panuttaraṁ.
◡◡ – ◡ – ◡ ¦ – ◡ – ◡ – ¦¦ ◡◡ – – ◡◡ ¦ – ◡ – ◡ –
Paramaṁ abuddhabuddhivaḍḍhanaṁ,[65] vadato me niratā nibodhatha.

[Opacchandasaka]

Gaupacchandasakam || ChŚā 4:33 ||
Paryante ryau tathaiva śeṣam-Aupacchandasikaṁ sudhībhiruktam || VR 35 ||

– – – ¦ – ◡ – ◡ – – ¦¦ – – ◡◡ ¦ – ◡ – ◡ – –
Vetālīyopamaṁ mukhe taṁ Opacchandasakaṁ rayā yad-ante.[66] [28]

Vetālīya = proper name; upamaṁ = like; mukhe = in the opening (loc.); taṁ = that; Opacchandasakaṁ = proper name; rayā = ragaṇa + yagaṇa; yad = which; ante = at the end (loc.).

That which is like Vetālīya in the opening, (but) has ragaṇa and yagaṇa at the end, is the Opacchandasaka.

Profile (mattā 16 + 18):

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[65] The opening of this line is syncopated.
[66] **a)** MK, MP, MR[14]: Vetāliy-; MR[93]: Vetāḷiy- ... taṁñcacchand- (sic); **b)** Vim, Dhm, Dīp, Laṅk, Sid: Opacchandasikaṁ; MR[14]: raya yad-anto.
ChŚā calls the metre Aupacchandasaka; VR, on the other hand favours Aupacchandasika.

⏑⏑ ⏑⏑ ⏑⏑ ¦ – ⏑ – ⏑ – – ¦¦ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ¦ – ⏑ – ⏑ – – x 2

Opacchandasaka is the same as Vetālīya, except it has an extra, long syllable in penultimate position, making its mattā count 2 instants longer in both lines.

[Āpātalikā]

Āpātalikā bhgau g || ChŚā 4:34 ||
Āpātalikā kathite 'yaṁ bhādgurukāvatha pūrvavadanyat. || VR 36 ||

– – ⏑ ⏑ ¦ – ⏑ ⏑ – – ¦¦ – – – ⏑ ⏑ ¦ – ⏑ ⏑ – –
Āpātalikā kathitāyaṁ bhaggānte yadi pubbam-ivaññaṁ.[67] [29]

Āpātalikā = proper name; kathita = called; ayaṁ = this; bhaggā = bhagaṇa + 2 heavy syllables; ante = at the end (loc.); yadi = if; pubbam = before; iva = like; aññaṁ = other.

If (the metre) is like the other (i.e the Vetālīya), but has a bhagaṇa, and two heavy syllables at the end, this is called the Āpātalikā.

It is the cadence which again defines the metre here, the openings in Vetālīya, Opacchandasaka, and Āpātalikā having the same rules and form.

Profile (mattā 14 + 16):

⏑⏑ ⏑⏑ ⏑⏑ ¦ – ⏑ ⏑ – – ¦¦ ⏑⏑ ⏑⏑ ⏑⏑ ⏑⏑ ¦ – ⏑ ⏑ – – x 2

[Dakkhiṇantikā]

Tṛtīyayug-Dakṣiṇāntikā samastapādeṣu dvitīyalaḥ || VR 37 ||

⏑ – ⏑ – ¦ – ⏑ – ⏑ – ¦¦ ⏑ – ⏑ – – ¦ – ⏑ – ⏑ –
Yadādito Dakkhiṇantikā ṭhitettha pādesvākhilesu jo.[68] [30]

Yadā = when; ādito = at the beginning; Dakkhiṇantikā = proper name; ṭhita = stands (pp.); ettha = position; pādesu + akhilesu = in all the lines (loc.); jo = jagaṇa.

When jagaṇa stands in the beginning position in all the lines (of the Vetālīya), it is the Dakkhiṇantikā.

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[67] **a)** MR[14], Th: Āpāthalikā; Sid: kathiteyaṁ; **b)** MK, Fry, Kat, Th: bhagagānte (which is acceptable m.c.); MR[93]: ivaṁñaṁ.
[68] **a)** Vim: Dakkhinantikā; MK: Dakkhaṇantikā; Fry: Lakkhaṇantikā (sic); **b)** Sid: Thitettha pādesākhilesu; MR[14], MR[93], Vim, Dhm, Laṅk: pādesākhilesu; Dīp: -svākhile jo (sic).

Profile (mattā 14 + 16):

⏑ – ⏑ ⏓ ¦ – ⏑ – ⏑ – ¦¦ ⏑ – ⏑ ⏓ ⏓ ¦ – ⏑ – ⏑ – x 2

This is only a particular kind of Vetālīya, of course, with a more restricted opening. The other metres in this section are also only particular variations of the Vetālīya.

The first of these variations is not found in ChŚā, though all the others are. It is present in VR.

[Udiccavutti]

Ayuktṛtīyenodīcyavṛttiḥ || ChŚā 4:38 ||
Udicyavṛttirdvitīyalaḥ sakto 'greṇa bhavedayugmayoḥ || VR 38 ||

⏑–⏑–¦–⏑–⏑–¦¦–––⏑⏑¦–⏑–⏑–
Udiccavuttīti vuccate jo cādo visamesu saṇṭhito. [31]

Udiccavutti = proper name; iti = quotation marker; vuccate = is called (pr. med. ind.) jo = jagaṇa; ca = if; ādo = at the beginning; visamesu = in the odd (loc.); saṇṭhito = stands (pp.)

If jagaṇa stands at the beginning in the odd lines it is called Udiccavutti.

Profile (mattā 14 + 16):

⏑ – ⏑ ⏓ ¦ – ⏑ – ⏑ – ¦¦ ⏓ ⏓ ⏓ ⏓ ¦ – ⏑ – ⏑ – x 2

[Paccavutti]

Pañcamena purvaḥ sākaṁ Prācyavṛttiḥ || ChŚā 4:37 ||
Pūrveṇa yuto 'tha pañcamaḥ Prācyavṛttiruditeti yugmayoḥ || VR 39 ||

––⏑⏑¦–⏑–⏑–¦¦–⏑–⏑⏑⏑¦–⏑–⏑–
Pubbattha samesu ce gajā Paccavutti-r-uditeti saṇṭhitā.[69] [32]

Pubbattha = former part (not in PED); samesu = in the even (loc.); ce = if; gajā = heavy syllable + jagaṇa; Paccavutti = proper name; -r- = euphonic consonant; udita = called; iti = quotation marker; saṇṭhitā = stands.

If in the former part in the even lines stands a heavy syllable and a jagaṇa it is called Paccavutti.

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[69] b) Fry, Kat, Th: uditā ti; MP, MR[14], MR[93]: saṇṭhito.

Profile:

⏑⏑ ⏑⏑ ⏑⏑ ¦ – ⏑ – ⏑ – ¦¦ – ⏑ – ⏑ ⏑⏑ ¦ – ⏑ – ⏑ – x 2

[Pavattaka]

Ābhyāṁ yugapat-Pravṛttakam || ChŚā 4:39 ||
Yadā samāvojayugmakau pūrvayorbhavati tat-Pravṛttakam || VR 40 ||

⏑–⏑–¦–⏑–⏑–¦¦–⏑–⏑⏑⏑¦–⏑–⏑–
Samāsamātrādinaṁ samā, saṁyutā bhavati taṁ Pavattakaṁ.[70] [33]

Sama = even; asama = odd; atra = here; ādinaṁ = preceding; samā = same; saṁyutā = joined together; bhavati = is (pr. ind.); taṁ = it; Pavattakaṁ = proper name.

Here (if) the even and odd lines are the same as the preceding (two), and are joined together it is Pavattaka.

Profile:

⏑ – ⏑ ⏑⏑ ¦ – ⏑ – ⏑ – ¦¦ – ⏑ – ⏑ ⏑⏑ ¦ – ⏑ – ⏑ – x 2

This metre is made from the 1st line of the Udiccavutti, together with the 2nd line of the Paccavutti.

[Aparantikā]

Yug-Aparāntikā || ChŚā 4:41 ||
Asya yugmaracitāparāntikā || VR 41 ||

–⏑–⏑⏑⏑¦–⏑–⏑–
Assa yā samakatāparantikā.[71] [34]

Assa = of the; yā = that which; sama = even; kata = made; Aparantikā = proper name.

Aparantikā is that which is made of the even (lines of the Pavattaka).

Profile:

– ⏑ – ⏑ ⏑⏑ ¦ – ⏑ – ⏑ – x 4

The variations allowed in this metre and the one that follows are very restricted indeed. In fact if the 5th syllable of this metre is resolved (as in the example-rule), it is the same

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[70] a) MR[14]: Samātrādinaṁ; b) MR[93]: bhavanti.
[71] Fry, Kat, Th: sā; MP: samakak-; MR[93]: sakat- (sic); Vim, Dhm: -parāntikā;

as Rathoddhatā, in the Tuṭṭhubha section (see vs 69 below).

[Cārubhāsinī]

Ayuk-Cāruhāsinī || ChŚā 4:40 ||
Ayugbhavā Cāruhāsini || VR 42 ||

⏑ – ⏑ – ¦ – ⏑ – ⏑ –
Tad-aññajā Cārubhāsinī.[72] [35]

Tad = that; aññā = other; jā = produced; Cārubhāsinī = proper name.

Cārubhāsinī is produced from the other (line in Pavattaka).

Profile:

⏑ – ⏑ ⏒ ¦ – ⏑ – ⏑ – x 4

Mattāsamakajātiyo[73]
The Mattāsamaka Group

Introduction to the Mattāsamaka Metres

The Mattāsamaka metres are related to the gaṇacchandas metres. They all have the same mattā count (16) in each of the lines, and are organised into 4 bars. They have fixed patterns of syllables at set points in the line, and it is this which distinguishes the metres individually.

Here is a table of the Mattāsamaka metres:

Acaladhiti	⏑⏑⏑⏑	⏑⏑⏑⏑	⏑⏑⏑⏑	⏑⏑⏑⏑	*x 4*
Mattāsamaka	⏒⏒⏒⏒	⏒⏒⏒⏒	⏑⏑⏓	⏒⏒–	*x 4*
Visiloka	⏒⏒⏒⏒	⏑⏒⏒⏑	⏒⏒⏒⏒	⏒⏒–	*x 4*
Vānavāsikā	⏒⏒⏒⏒	⏒⏒⏒⏒	⏑⏒⏒⏑	⏒⏒–	*x 4*
Citrā	⏒⏒⏒⏒	⏑⏒⏒⏑	⏑⏑⏓	⏒⏒–	*x 4*

[72] MK, MP: Cārubhāsini; Fry, Vim, Kat, Th: Cāruhāsinī. In ChŚā & VR the metre is also called Cāruhāsinī.
[73] Sid: Atha Mattāsamaka Jātayo; Laṅk: Mattāsamajātayo; MK, MP, MR[93], Vim, Dh, Sid, Laṅk: -jātayo

Upacitrā ⏑⏑⏑ ⏑⏑⏑ –⏑⏑ –– *x 4*

Pādākulaka is a verse that is made up of a mixture of the above metres

[Acaladhiti]

Dvikaguṇitavasulaghu-r-Acaladhṛti-r-iha || VR 53 ||

⏑⏑⏑⏑¦⏑⏑⏑⏑¦⏑⏑⏑⏑¦⏑⏑⏑⏑

Dvikavihatavasulahu-r-Acaladhiti-r-iha.[74] **[36]**

Dvika = two-fold (not in PED); vihata = multiplied (not in PED in this meaning); Vasu = (a class of deva, of which there are) eight; lahu = light syllable; -r- = euphonic consonant; Acaladhiti = proper name; ; -r- = euphonic consonant; iha = here.

Here Acaladhiti has eight light syllables multiplied by two.

A peculiarity of the Mattāsamaka group of metres is that they all contain 16 mattā in the line. The first one described is the extreme case where all the syllables are light. This is one of the very few metres which is defined as ending in a light syllable (see the commentary to vs. 49).

ChŚā does not include this metre among its Mātrāsamaka metres, but has another section not included in VR or Vutt, called Gītyāryā, the basic scheme for which is the same as the metre here. This is another point where VR and Vutt agree with each other, and differ from ChŚā.

Profile:

⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ ⏑ ⏑ x 4

[Mattāsamaka]

Gantā dvirvasavo Mātrāsamakaṁ l navamaḥ || ChŚā 4:42 ||
Mātrāsamakaṁ navamolgāntam || VR 54 ||

––¦⏑⏑–¦⏑⏑–¦––

Mattāsamakaṁ navamolgante.[75] **[37]**

Mattāsamakaṁ = proper name; navamo = ninth; lga = light syllable + heavy syllable;

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[74] Th: -lahu Acala-.
[75] MP, Th: navamolagante; Fry, Kat: -ānte.

ante = at the end (loc.).

Mattāsamaka has a light syllable (as) the ninth (measure) and a heavy syllable at the end.

The distinguishing features for this metre are very minimal: it has a light syllable at the beginning of the 3rd bar, and a long syllable at the end of the line.

It should be noted that these features may occur in some of the other metres also. Visiloka, for instance, described below, by definition also has a short 9th syllable. So that the name Mattāsamaka is applied only when the characteristics of this metre are present but those of the other metres are absent.

Profile:

ᴗᴗ ᴗᴗ ¦ ᴗᴗ ᴗᴗ ¦ ᴗ ᴗ ᴗ ¦ ᴗᴗ – x 4

[Visiloka]

Viślokaḥ pañcamāṣṭamau || ChŚā 4:44 ||
Jo nlāvathāmbudher-Viślokaḥ || VR 55 ||

– – ¦ ᴗ – ᴗ ¦ – ᴗᴗ ¦ – –
Jo nlāthavāṇṇavā Visiloko.[76] [38]

Jo nlā = jagaṇa + nagaṇa + light syllable; athavā = or; aṇṇavā = (oceans, of which there are) four (abl.); Visiloko = proper name.

Or (if) there is a jagaṇa or a nagaṇa and a light syllable after 4 (measures) (it is) Visiloka.

The characteristic of this metre is that it has a jagaṇa (or a nagaṇa and a light syllable) in the 2nd bar.

Profile:

ᴗᴗ ᴗᴗ ¦ ᴗ ᴗᴗ ᴗ ¦ ᴗᴗ ᴗᴗ ¦ ᴗᴗ – x 4

[Vānavāsikā]

Dvādaśaśca Vānavāsikā || ChŚā 4:43 ||
Tadyugalād-Vānavāsikā syāt || VR 56 ||

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[76] MP, MR[93]: -vannavā; MK: -āṇṇaṁ vā; unusually, this line has a long syllable before a conjunct consonant, which we would normally expect to find contracted.

– ◡◡ ¦ – – ¦ ◡ – ◡ ¦ – –

Tadvayato Vānavāsikā khyā.[77] **[39]**

Ta = that; dvayato = twice; Vānavāsikā = proper name; khyā = called (not in PED).

(Or after) twice that, it is called Vānavāsikā.

The rule is very elliptic here, but what it means is, if there is a jagaṇa or a nagaṇa and a light syllable after twice x 4 mattā, (i.e. after 8 mattā, which means in the 3rd bar), the metre is called Vānavāsikā.

Profile:

◡ ◡ ¦ ◡ ◡ ¦ ◡ ◡ ◡ ¦ ◡ – x 4

[Citrā]

Citrā navamaśca || ChŚā 4:45 ||
Vāṇāṣṭanavasu yadi laś-Citrā || VR 57 ||

– – ¦ ◡ ◡ ◡ ¦ ◡ ◡ – ¦ – –

Pañcaṭṭhanavasu yadi lo Citrā. [40]

Pañca = five; aṭṭha = eight; navasu = nine; yadi = if; lo = light syllable; Citrā = proper name.

If in the fifth, eighth, and ninth (measure) there is a light syllable, it is Citrā.

Citrā is really only a further refinement of Visiloka above, but here having a light syllable at the start of the 3rd bar. When that is done, of course, the 3rd bar can only be a jagaṇa (◡ – ◡) or a sagaṇa (◡ ◡ –).

Profile:

◡ ◡ ¦ ◡ ◡ ◡ ¦ ◡ ◡ ◡ ¦ ◡ – x 4

[Upacitrā]

Parayutkenopacitrā || ChŚā 4:46 ||
Abdhiyugādbhaśced-Upacitrā ||VR 58 ||

– – ¦ ◡ ◡ – ¦ – ◡ ◡ ¦ – –

Galyāṭṭhahi ce sā-v-Upacitrā.[78] **[41]**

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[77] MR[93]: -vāsikākkhyā.
[78] MK: Galyaṭṭhahi; Siddhartha reads: 'Gallāthahi ce sā Upacitrā', and translates: 'If

Galyā = garu + lahu + yagaṇa; aṭṭhahi = after eight (abl.) (-ă- is m.c.); ce = if; sā = that; -v- = euphonic consonant; Upacitrā = proper name.

If there is heavy syllable, a light syllable, and yagaṇa after eight (measures), that is Upacitrā.

The description here defines the whole of the last two bars, and it should be noted that it is similar to an Āpātalikā even line, as described in verse 29 above.

Profile:

⏑⏑ ⏑⏑ ¦ ⏑⏑ ⏑⏑ ¦ – ⏑ ⏑ ¦ – – x 4

[Pādākulaka]

Ebhiḥ Pādākulakam || ChŚā 4:47 ||
Yadatītakṛtavividhalakṣmayutaiḥ
Mātrāsamādipādaiḥ kalitam |
Aniyatavṛttaparimāṇasahitaṁ
Prathitaṁ jagatsu Pādākulakam || VR 59 ||

⏑⏑–¦⏑–⏑¦⏑⏑–¦⏑⏑–
Yam-atītalakkhaṇavisesayutaṁ *(Citrā)*
––¦⏑–⏑¦––¦⏑⏑–
Mattāsamādipādābhihitaṁ *(Visiloka)*
⏑⏑⏑⏑¦–⏑⏑¦⏑–⏑¦⏑⏑–
Aniyatavuttaparimāṇasahitaṁ *(Vānavāsikā)*
⏑⏑–¦⏑–⏑¦––¦⏑⏑–
Pathitaṁ janesu Pādākulakaṁ.[79] *(Visiloka)* **[42]**

Yam = that which; atīta = before; lakkhaṇa = characteristics; visesa = distinctive; yutaṁ = joined together (this sense not in PED); Mattāsama(ka) = proper name; ādi = beginning with; pāda = line; abhihitaṁ = indicated (not in PED); aniyata = indefinite; vutta = metre; parimāṇa + sahitaṁ = comprised of; pathitaṁ = declared (not in PED); janesu = amongst the people (loc.); Pādākulakaṁ = proper name (meaning: having Mixed Lines).

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after eight mattās there be one guru and two laghus (i.e. a Bhagaṇa) the metre is called Upacitrā'. This would also fit in with the example, and is agreement with the reading given from VR (but note that there is a lot of confusion in the readings in VR at this point). As the last syllable is heavy by definition (see vs. 7 above), the only difference between the two readings amounts to the status of the penultimate syllable, whether fixed as long or free for resolution.

[79] **a)** MP: -lakkhana-; MK, MP: -yuttaṁ; Sid: -yuta; Fry: -yutta- (sic); b) MR[93]: -samādipadābhi-; **c)** MR[93]: Aniyatta-; MP: -parimāna-; MR[93]: -sahita; **d)** MK: pathitañ-;

That (verse) which has joined together the distinctive characteristics of the lines beginning with Mattāsamaka indicated before, comprised of indefinite metres is declared amongst the people to be Pādākulaka (Mixed Lines).

Here we can see that three of the metres described above go to make up this verse, which is then known as Pādākulaka.[80]

As stated in the introduction to this section none of the Mattāsamaka metres appear in Pāḷi literature. Warder, Pali Metre § 82, quotes the following gāthā from the Sanskrit Mohamudgara, which we can use as the example:

⏑⏑–¦⏑⏑⏑⏑¦⏑⏑–¦⏑⏑–
Nalinīdalagatajalavattaralaṁ (Citrā)
––¦–⏑⏑¦⏑⏑⏑⏑¦⏑⏑–
Tadvajjīvanamatiśayacapalaṁ (Vānavāsikā)
⏑⏑–¦––¦⏑⏑⏑⏑¦––
Iti saṁsāre sphuṭataradoṣaḥ (Vānavāsikā)
⏑⏑⏑⏑¦–⏑⏑¦⏑⏑–¦––
Kathamiha mānava tava santoṣaḥ (Mattāsamaka)

Calculation

Sā g yena na samā lāṁ gla iti || ChŚā 4:53 ||
Vṛttasya lā vinā varṇairgā varṇā gurubhistathā |
Guravo lairdale nityaṁ pramāṇamiti niścitam || VR 60 ||

⏑–––¦⏑–––¦¦⏑–––¦⏑–⏑–
Vinā vaṇṇehi mattā gā; vinā vaṇṇā garūhi tu;
⏑–⏑–¦⏑⏑⏑–¦¦⏑––⏑–¦⏑–⏑–
Vinā lahūhi garavo dale, Pathyādino matā.[81] **[43]**

Vinā = minus; vaṇṇehi = syllables (abl.); mattā = measures; gā = heavy syllables (pl.); vinā = minus; vaṇṇā = syllables; garūhi = heavy syllables (abl.); tu = but; vinā = minus; lahūhi = light syllables (abl.); garavo = heavy syllables; dale = halved; Pathyā = proper

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[80] Siddhartha, in his comment on this verse, states: "...here, the first line is Mattāsamaka as it contains a Laghu in the ninth place and a Guru at the end; or it may be a Visiloka as it has a jagaṇa after four Mattās; or it may be Citrā as it has a Laghu in the fifth, eight and ninth places...The third line is either Mattāsamaka or Vānavāsika..." However this is incorrect, as when a metre is more extensively defined, it loses its previous name and adopts the latter name. We therefore only name a metre as Mattāsamaka, if it has the characteristics of that metre, but not of the other metres in this section. Similarly, as stated in the Commentary, Citrā is a further refinement of Visiloka, having a short as the 9th mattā, it therefore loses its previous name and adopts the name of Citrā.

[81] a) MP, MR[14]: vannehi; **b)** MP: vannā; MR[14]: vanna; Vim, Dhm: gurūhi; MK: garuhi (scribal error); **c)** MK, MP, MR[93], Dhm, Sid: lahuni; MR[14], MR[93], Vim, Dhm, Dīp, Laṅk, Sid: guravo; **d)** MK: Patthyādino;

name; ādino = beginning with; matā = considered.

It is considered that beginning with the (Ariyā) Pathyā:
1) The measures minus the syllables (equals) the heavy syllables.
2) But (the measures) minus the heavy syllables (equals) the syllables.
3) (The measures) minus the light syllables halved (equals) the heavy syllables.

This verse gives a way to make various alternative calculations. In illustration if we take the Ariyā Pathyā verse (no. 19) above:

⏑⏑–¦––¦––¦¦––¦⏑⏑–¦⏑–⏑¦––¦–
Ariyāsāmaññañ-ce pubboditalakkhaṇaṁ bhave yassā,
––⏑⏑¦⏑⏑–¦⏑⏑–¦¦––¦––¦⏑¦––¦–
Ādimamatha pādayugaṁ yassā tyaṁsehi sā Pathyā.

There are: 57 measures, 35 syllables, 22 heavy syllables & 13 light syllables.

Therefore,
1) The measures minus the syllables equals the heavy syllables: 57 - 35 = 22
2) The measures minus the heavy syllables equals the syllables: 57 - 22 = 35
3) The measures minus the light syllables halved equals the heavy syllables: 57 - 13 = 44 / 2 = 22.

In Vṛttaratnākara there is another section here, which deals with the Dvipāda metres. These are metres that are based on the Āryā group of metres, but having all light syllables in every gaṇa, or all heavy syllables in one pādayuga, and all light in the other.

Iti Vuttodaye Chandasi Mattāvuttaniddeso Nāma Dutiyo Paricchedo[82]
Such is the Second Chapter in the Prosody The Composition of Metre which is called The Description of the Measure Metres

[82] MK, Dhm, Sid: Iti Mattāvuttaniddeso Nāma Dutiyo Paricchedo; MR[14]: Iti Mattāvuttiniddeso Nāma Dutiyo; MR[93]: Iti Mattāvuttiniddeso Dutiyo; Vim: Iti Mattāvuttiniddeso Dutiyo Paricchedo; MP: Iti Mattāvuttaniddeso Dutiyo Paricchedo; Fry: Iti Mattāvuttāniddeso Dutiyo; Th: (simply) Dutiyo Paricchedo.

ā [3. Samavuttaniddeso[83]]
The Description of the Similar Line Metres

Gāyatti[84] [6 syllables]

[Tanumajjhā[85]] ā

Tanumadhyā tyau || ChŚā 6:2 ||
Tyau cet-Tanumadhyā || VR 71 ||

– – ᴗ ᴗ – –,
Tyā ce Tanumajjhā. [44]

Tyā = tagaṇa + yagaṇa; ce = if; Tanumajjhā = proper name.

If there is tagaṇa and yagaṇa - Tanumajjhā.

As we can see the Sanskrit prosodies, through the use of the dual, can be more specific about the number than the Pāḷi, which has only the singular and plural forms.

Uṇhi[86] [7 syllables]

[Kumāralalitā]

Kumāralalitā jsau g || ChŚā 6:3 ||
Kumāralalitā jsaug[87]

ᴗ – ᴗ ᴗ – –,
Kumāralalitā jsgā.[88] [45]

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[83] Fry, Vim, Dhm, Sid exclude -niddeso in the end-title; Sid: Tatiyo Paricchedo; Th: Samavuttiniddesa-tatiyapariccheda.
[84] MR[14], MR[93], Kat, Th: Gayattī.
In the palm leaf manuscripts and most of the editions the generic names (chanda) are reproduced as end titles that appear after the section to which they refer - in this case there being only one metre described in this section the end title appears after vs. 44. Here though the end titles have been transposed to the beginning of the section to which they refer, for the sake of clarity, and in compliance with modern standards.
[85] The metre names (vutta), which are given here in square brackets do not occur in the manuscripts, but are added here for convenience of reference.
[86] MR[14], Vim, Laṅk: Uṇhī; Th: Uṇhikā.
[87] This line is not found in all editions of VR. Some editions read: Kumāralalitā jsau gau, and place it in the Anuṣṭhubh section.
[88] MR[14]: jasgā; MP: jasagā.

Kumāralalitā = proper name; jsgā = jagaṇa + sagaṇa + heavy syllable.

Kumāralalitā has jagaṇa, sagaṇa, and a heavy syllable.

Anuṭṭhubhaṁ[89] [8 syllables]

[Citrapadā]

Citrapadā bhau gau || ChŚā 6:5 ||
Bhau giti Citrapadā gaḥ || VR 75 ||

–⏑⏑–⏑⏑––,
Citrapadā yadi bhā gā. [46]

Citrapadā = proper name; yadi = if; bhā = (2) bhagaṇas (plural); gā = (2) heavy syllables (plural).

If it has (2) bhagaṇas, and (2) heavy syllables it is Citrapadā.

[Vijjummālā]

Vidyunmālā mau gau || ChŚā 6:6 ||
Mo mo go go Vidyunmālā || VR 76 ||

––––––––,
Mo mo go go Vijjummālā. [47]

Mo = magaṇa; go = heavy syllable; Vijjummālā = proper name.

Vijjummālā has 2 magaṇas, and 2 heavy syllables.

Example, Uttaravinicchaya 272:

––––,––––
Yasmā tasmā asmiṁ yogaṁ;
––––,––––
Usmāyutto yutto kātuṁ.
––––,––––
Satto satto kaṅkhacchede,
––––,––––
Satthe satthe niccaṁ niccaṁ.

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[89] Laṅk, Sid, Kat, Th: Anuṭṭhubha; Fry: Anuṭṭhubham (sic);

[Mānavaka]

Māṇavakākrīḍitakaṁ bhtau lgau || ChŚā 6:4 ||
Māṇavakaṁ bhāttalagāḥ || VR 77 ||

–⏑⏑–⏑⏑–,
Bhā talagā Mānavakaṁ.[90] [48]

Bhā = after bhagaṇa (abl.); talagā = tagaṇa + light syllable + heavy syllable; Mānavakaṁ = proper name.

Mānavaka (has) tagaṇa, a light syllable, and a heavy syllable, after bhagaṇa.

[Samānikā]

Gliti Samānī || ChŚā 5:6 ||
Rjau Samānikā galau ca || VR 79 ||

–⏑–⏑–⏑–⏑,
Glā Samānikā rajā ca.[91] [49]

Glā = heavy syllable + light syllable; Samānikā = proper name; rajā = ragaṇa + jagaṇa; ca = and.

Samānikā has a heavy syllable, a light syllable, ragaṇa, and jagaṇa.

This is one of the few metres that is defined as having a light syllable at the end of the line (cf. Acaladhiti vs. 36; Ubbhāsikā, vs. 59; Vutta, vs.102; Yavamatī, vs. 115) whereas the normal rule, vs. 5, states that the end syllable is usually to be considered heavy (no matter what its actual weight).

[Pamāṇikā]

Lgiti Pramāṇī[92] || ChŚā 5:7 ||
Pramāṇikā jarau lagau || VR 80 ||

⏑–⏑–⏑–⏑–,
Pamāṇikā jarā lagā.[93] [50]

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[90] MR[93], Kat, Th: Māṇavakaṁ.
Here Vutt reverses the line found in VR, though metrically there is no difference. ChŚā gives the name as Māṇavakākrīḍitakaṁ.
[91] MR[93]: Galā; Fry: samāṇikā.
[92] ChŚā has a slightly different name for this metre.
[93] MR[14], MR[93]: Pamānikā; MR[14]: lgā.

Pamāṇikā = proper name; jarā = jagaṇa + ragaṇa; lagā = light syllable + heavy syllable.

Pamāṇikā has jagaṇa, ragaṇa, a light syllable, and a heavy syllable.

Example, Uttaravinicchaya 716:

⏑–⏑–⏑–⏑–
Naro karoti ce kuṭiṁ,
⏑–⏑–⏑–⏑–
Sa sabbam-attikāmayaṁ.
⏑–⏑–⏑–⏑–
Na muccateva vajjato,
⏑–⏑–⏑–⏑–
Jinena vuttato tato.

Brahati[94] [9 syllables]

[Halamukhī]

Halamukhī-rnau s || ChŚā 6:8 ||
Rānnasāviha Halamukhī || VR 82 ||

–⏑–⏑⏑⏑⏑–,
Rā nasā yadi Halamukhī.[95] [51]

Rā = after ragaṇa (abl.); nasā = nagaṇa & sagaṇa; yadi = if; Halamukhī = proper name.

If, after ragaṇa, there is nagaṇa, and sagaṇa, it is Halamukhī.

[Bhujagasusubhatā]

Bhujagaśiśusṛtā nau m || ChŚā 6:7 ||
Bhujagaśiśubhṛtā nau maḥ || VR 83 ||

⏑⏑⏑⏑⏑–––,
Bhujagasusubhatā nā mo.[96] [52]

Bhujagasusubhatā = proper name; nā = (2) nagaṇas (plural); mo = magaṇa.

Bhujagasusubhatā has (2) nagaṇas, and magaṇa.

Example, Namakkāra 2:

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[94] MR[14], Vim, Dhm, Kat, Th: Brahatī.
[95] MR[14]: Ra ṇasā; MR[93]: yadi ḷamukhī (sic).
[96] MK, MP, Fry: -matā; Kat, Th: -saṭā;

⏑⏑⏑⏑⏑–––
Nayanasubhagakāyaṅgaṁ,
⏑⏑⏑⏑⏑–––
Madhuravarasaropetaṁ,
⏑⏑⏑⏑⏑–––
Amitaguṇagaṇādhāraṁ,
⏑⏑⏑⏑⏑–––
Dasabalamatulaṁ vande.

Panti[97] [10 syllables]

[Suddhavirāja]

Śuddhavirāḍ msau jgau || ChŚā 6:9 ||
Msau jgau Śuddhavirāḍidaṁ matam || VR 84 ||

––⏑⏑–⏑–⏑–,
Msā jgā Suddhavirājidaṁ mataṁ.[98] [53]

Msā = magaṇa + sagaṇa; jgā = jagaṇa + heavy syllable; Suddhavirāja = proper name; idaṁ = here; mataṁ = considered.

Here Suddhavirāja is considered to have magaṇa, sagaṇa, jagaṇa, and a heavy syllable.

Example, Namakkāra 3:

––⏑⏑–⏑–⏑–
Yo Buddho dhitimāññadhārako,
––⏑⏑–⏑–⏑–
Saṁsāre anubhosi kāyikaṁ;
––⏑⏑–⏑–⏑–
Dukkhaṁ cetasikañca lokato,
––⏑⏑–⏑–⏑–
Taṁ vande naradevamaṅgalaṁ.

[Paṇava]

Paṇavo mnau ygau || ChŚā 6:10 ||
Mnau ygau ceti Paṇavanāmedam[99] || VR 85 ||

––⏑⏑⏑–––,

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[97] MP, Dīp: Pantī.
[98] MR[93]: Masa ... -viraccitaṁ; MK, Fry, Dīp, Kat, Th: -virājitaṁ; MR[14], Vim, Dhm: -virāḍitaṁ; Sid: -virāditaṁ.
This is good example of a straight transliteration from the Sanskrit.
[99] P: mnau gau ceti paṇavanāmakam (which is metrically incorrect), with fn: mnau ygau ceti paṇavanāmedam.

Mnā yo go yadi Paṇavo khyāto.[100] [54]

Mnā = magaṇa + nagaṇa; yo = yagaṇa; go = heavy syllable; yadi = if; Paṇavo = proper name; khyāto = declared (not in PED).

If there is magaṇa, nagaṇa, yagaṇa, and a heavy syllable, it is declared to be Paṇava.

[Rummavatī]

Rukmavatī bhmau sgau || ChŚā 6:11 ||
Bhmau sagayuktau Rukmavatīyam || VR 87 ||

– ◡ ◡ – – – ◡ ◡ – –,
Bhmā sagayuttā Rummavatī sā.[101] [55]

Bhmā = bhagaṇa + magaṇa; sagayuttā = together with sagaṇa + heavy syllable; Rummavatī = proper name; sā = that.

Bhagaṇa, magaṇa, together with sagaṇa, and a heavy syllable - that is Rummavatī.

[Mattā]

Mattā mbhau sgau || ChŚā 6:13 ||
Jñeyā Mattā mabhasagayuktā || VR 88 ||

– – – – ◡ ◡ ◡ – –,
Ñeyyā Mattā mabhasagayuttā.[102] [56]

Ñeyyā = it should be known (opt.); Mattā = proper name; mabhasagayuttā = magaṇa + bhagaṇa + sagaṇa together with a heavy syllable.

It should be known that Mattā has magaṇa, bhagaṇa, sagaṇa, together with a heavy syllable.

Example, Uttaravinicchaya 758:

– – – – ◡ ◡ ◡ – –
Duṭṭhullaṁ yo vadati ca vācaṁ;
– – – – ◡ ◡ ◡ – –
"Sabbā tumhe sikharaṇiyo" ti.
– – – – ◡ ◡ ◡ – –

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[100] MR[14]: Mṇā; MP, MR[14], MR[93]: Panavokkhyāto; Dhm: Panavo.
[101] MR[14]: Bhama; MR[93]: Bhamā sgā; Th: Mbhā - an attempt to distinguish between this and Campakamālā below, but the rule doesn't fit the metre given here.
[102] MR[93]: mabhasga-; D prints this and the next kārikā in reverse order.

Vuttā dosā vinayanasatthe.
–––––⏑⏑⏑––
Tassitthīnaṁ gaṇanavasena.

[Campakamālā]

Campakamālā cedbhamasāgaḥ[103] *VR fn*

–⏑⏑–––⏑⏑––,
Campakamālā ce bhamasā go.[104] **[57]**

Campakamālā = proper name; ce = if; bhamasā = bhagaṇa + magaṇa + sagaṇa; go = heavy syllable.

It is Campakamālā if there is bhagaṇa, magaṇa, sagaṇa, and a heavy syllable.

Example, Madhuratthavilāsinī 131:

–⏑⏑––,–⏑⏑––
Pītimuḷāraṁ vindati dātā,
–⏑⏑––,–⏑⏑––
Gāravam-asmiṁ gacchati loke.
–⏑⏑––,–⏑⏑––
Kittim-anantaṁ yāti ca dātā,
–⏑⏑––,–⏑⏑––
Vissasanīyo hoti ca dātā.

[Manoramā]

Narajagairbhaven-Manoramā || VR 89 ||

⏑⏑⏑–⏑–⏑–⏑–,

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[103] This line is not found in all editions of VR.
[104] Laṅk omits. The metre is also missing from ChŚā.
The description of this metre in terms of the sequence of light and heavy syllables is the same as Rummavatī above. This has led Siddhartha to state that this must be a mistake, although he still includes the line.
However it appears that Campakamālā is, in fact, further defined in the Sanskrit prosodies as having a word-break after the 5th syllable. Ven. Sorata (Vṛttaratnākaraya, pg 122) quotes Kālidāsa as having the following rule: 'Indriyabāṇairyatra virāmaḥ sā kathanīyā Campakamālā'. We can also see that in the text there is a caesura after the 5th syllable.
The distinguishing of the metres by the placement of the word-break is something which happens occasionally, and is considered enough to distinguish it from other metres, which otherwise have the same structure (cf. Sasikalā, vs. 91 & Maṇiguṇanikara vs. 92 below).

Narajagehi sā Manoramā.[105] **[58]**

Narajagehi = nagaṇa + ragaṇa + jagaṇa + a heavy syllable (inst. plur.); sā = that; Manoramā = proper name.

That is Manoramā which has nagaṇa, ragaṇa, jagaṇa, and a heavy syllable.

[Ubbhāsakā]

– – ᴗ – – – – ᴗ – ᴗ,
Ubbhāsakaṁ taṁ ce to marā lca.[106] **[59]**

Ubbhāsakaṁ = proper name; taṁ = that; ce = if; to = tagaṇa; marā = magaṇa + ragaṇa; la = light syllable; ca = and.

If there is tagaṇa, magaṇa, ragaṇa, and a light syllable - that is Ubbhāsaka.

This is one of the very few metres which is defined as ending in a light syllable, see the commentary to vs. 49.

Tuṭṭhubhaṁ[107] [11 syllables]

[Upaṭṭhitā]

Upasthitā tjau jgau || ChŚā 6:14 ||
Tjau jo guruṇeyam-Upasthitā || VR 90 ||

– – ᴗ ᴗ – ᴗ ᴗ – ᴗ – –,
Tjā jgā garunāyam-Upaṭṭhitā sā.[108] **[60]**

Tjā = tagaṇa + jagaṇa; jo = jagaṇa; garunā = heavy syllable (inst. sing); ayam = that; Upaṭṭhitā = proper name.

Tagaṇa, 2 jagaṇas, with a heavy syllable - that is Upaṭṭhitā.

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[105] MR[14]: Maṇoramā.
[106] MK, Fry, Vim, Dhm, Sid: Ubbhāsakan-; MK: mrā lca; Vim: marā lo; Dīp: marāla. I have been unable to trace a Sanskrit parallel to this metre and its definition.
[107] Laṅk, Sid, Kat: Tuṭṭhubha; Fry: Tuṭṭhubham (sic); Th: Tiṭṭhubha (sic)
[108] Laṅk: Tjā jo garunāyam-Upaṭṭhitā (classified as Panti); Th: To jā garunāyam-Upaṭṭhitā (classified as Panti); MR[14], MR[93], Dīp: guru-; MP: Tjā jagāruṇāyam-Uṭṭhaṁ yaṁ (sic).
As can be seen from the variant readings, there is some confusion in the texts about whether this metre is 10 or 11 syllables, and therefore whether it should be classified as Panti or Tuṭṭhubha.

[Indavajirā]

Indravajrā tau jgau g || ChŚā 6:15 ||
Syādindravajrā yadi tau jagau gaḥ || VR 91 ||

– – ᴗ – – ᴗᴗ – ᴗ – –,
Indādikā tā -vajirā jagā go.[109] **[61]**

Inda- = Inda- first part of the proper name; ādikā = at the beginning; tā = (2) tagaṇas (plural); -vajirā = second part of the proper name; jagā = jagaṇa + heavy syllable; go = heavy syllable.

(That metre with) Inda- at the beginning and -vajirā has (2) tagaṇas, jagaṇa, and 2 heavy syllables.

There is a problem in translating from the Sanskrit here, because the epenthetic vowel found in the word -vajrā (= -vajⁱrā, to be scanned – –) has attained the status of a full vowel in medieval Pāḷi, and has to be counted towards the metre (= -vajirā, to be scanned ᴗᴗ –). As the metre doesn't include a run of 3 short syllables (to fit -davaji-), to fit the metre is has become necessary in this verse and the one that follows to break the names (Indavajirā & Upindavajirā) into two segments.

Example, Mhv 9.29:

– – ᴗ – ¦ – ᴗᴗ ¦ – ᴗ – –
Tasmiṁ matasmiṁ manujādhipasmiṁ
– – ᴗ – ¦ – ᴗᴗ ¦ – ᴗ – –
Sabbe samāgamma narindaputtā,
– – ᴗ – ¦ – ᴗᴗ ¦ – ᴗ – –
Tassābhayassābhayadassa bhātu
– – ᴗ – ¦ – ᴗᴗ ¦ – ᴗ – –
Rājābhisekaṁ akaruṁ uḷāraṁ.

[Upindavajirā]

Upendravajrā jtau jgau g || ChŚā 6:16 ||
Upendravajrā jatajāstato gau || VR 92 ||

ᴗ – ᴗ – – ᴗᴗ – ᴗ – –,
Upādikā sā va jatā jagā go.[110] **[62]**

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[109] MR[93]: jgā.
It is interesting to note that a straight transliteration was not possible here because of the sarabhatti vowel gaining full vowel status in Pāḷi. The example-rule then becomes rather clumsy.
[110] MK: cagā (scribal error); Th: sa vā, which spoils the metre.

Up- = the first part of the proper name; ādikā = at the beginning; sā = that; va = surely; jatā = jagaṇa + tagaṇa; jagā = jagaṇa + heavy syllable; go = heavy syllable.

(That metre with) Up- at the beginning (and -indavajirā) surely has jagaṇa, tagaṇa, jagaṇa, and 2 heavy syllables.

Example, Madhuratthavilāsinī 3:

⏑–⏑–¦–⏑⏑¦–⏑––
Subuddhavaṁsenidha Buddhavaṁso,
⏑–⏑–¦–⏑⏑¦–⏑––
Visuddhavaṁsena vināyakena,
⏑–⏑–¦–⏑⏑¦–⏑––
Hatāvakāsena pakāsito yo,
⏑–⏑–¦–⏑⏑¦–⏑––
Samādhivāsena Tathāgatena.

[Upajāti]

Ādyantāvupajātayaḥ || ChŚā 6:17 ||
Anantarodīritalakṣmabhājau
Pādau yadīyāv-Upajātayastāḥ
Itthaṁ kilānyāsvapi miśritāsu
Vadanti jātiṣvidameva nāma || VR 93 ||

⏑–⏑––⏑⏑–⏑––,
Anantarodīritalakkhaṇā ce *(Upindavajirā)*
––⏑––⏑⏑–⏑––,
Pādā vimissā Upajātiyo tā *(Indavajirā)*
––⏑––⏑⏑–⏑––,
Evaṁ kiraññāsu pi missitāsu *(Indavajirā)*
⏑–⏑––⏑⏑–⏑––,
Vadanti jātisvidam-eva nāmaṁ.[111] *(Upindavajirā)* **[63]**

Anantara = previously; udīrita = mentioned; lakkhaṇā = characteristics; ce = if; pādā = lines; vimissā = mixed; Upajātiyo = proper name (plural); tā = those; evaṁ = similarly; kira = emphatic (*untranslated*); aññāsu = other (loc.); pi = also; missitāsu = mixed (loc.); vadanti = they use (lit: say, speak) (pres ind.); jātisu = kinds (loc.); idam = that; eva = emphatic (*untranslated*); nāmaṁ = name.

If the characteristics mentioned previously (i.e. in the last 2 descriptions) are mixed, those (verses) are Upajāti.
Similarly, in regard to other kinds of mixed (verses) also - they use this name.

After Vatta, which will come up for description in the 5th Chapter, Upajāti is the most

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[111] **a)** MK, MR[93]: -dirita-; MR[93]: lakkhaṇa; MR[14]: Aṇanta- **b)** MK, MP, MR[14], MR[93], Sid, Laṅk: Upajātayo; **c)** MP: Eveṁ (sic); MR[93]: kirañāsu; MR[14]: kiraṁñāsu; MP, Kat: kilañāsu; MK: kiraññāsuvi ?? ; Fry: vimissitāsu; **d)** Sid: nāma.

popular of the metres employed in the texts. At least part of the popularity of the metre is owing to this freedom where mixing is concerned, which gives it a versatility that the more strictly defined metres simply lack.

We quite often find Indavajirā & Upindavajirā mixed together, and in the Sanskrit theory there are designations for all the possible combinations. For example, if the verse has a line of Upindavajirā, followed by two lines of Indavajirā, and another of Upindavajirā (as in the definition verse above) the metre is called Allā (Skt: Ārdrā).

The chart below lists the 14 theoretical possibilities for the mixture of these 2 metres in a verse, with their names in Pāḷi (and Sanskrit where the latter differs):

Kitti (Kīrti):	*Vāṇī:*	*Mālā:*	*Sālā (Śālā):*
Upindavajirā *Indavajirā* *Indavajirā* *Indavajirā*	*Indavajirā* *Upindavajirā* *Indavajirā* *Indavajirā*	*Upindavajirā* *Upindavajirā* *Indavajirā* *Indavajirā*	*Indavajirā* *Indavajirā* *Upindavajirā* *Indavajirā*
Haṁsī	*Māyā*	*Chāyā*	*Bālā*
Upindavajirā *Indavajirā* *Upindavajirā* *Indavajirā*	*Indavajirā* *Upindavajirā* *Upindavajirā* *Indavajirā*	*Upindavajirā* *Upindavajirā* *Upindavajirā* *Indavajirā*	*Indavajirā* *Indavajirā* *Indavajirā* *Upindavajirā*
Allā (Ārdrā)	*Bhadrā*	*Pemā (Premā)*	*Rāmā*
Upindavajirā *Indavajirā* *Indavajirā* *Upindavajirā*	*Indavajirā* *Upindavajirā* *Indavajirā* *Upindavajirā*	*Upindavajirā* *Upindavajirā* *Indavajirā* *Upindavajirā*	*Indavajirā* *Indavajirā* *Upindavajirā* *Upindavajirā*
Iddhi (Ṛddhi)	*Buddhi*		
Upindavajirā *Indavajirā* *Upindavajirā* *Upindavajirā*	*Indavajirā* *Upindavajirā* *Upindavajirā* *Upindavajirā*		

We quite often also find other metres have been mixed together, and according to the rule given here they are still to be known as Upajāti.

In Madhuratthavilāsinī (vs. 98) we find this verse, which qualifies as Upajāti under the definition:

– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Suddhodano Munivaraṁ abhidassanāya, *Vasantatilakā*
ᴗ – ᴗ – ¦ – ᴗ ᴗ ¦ – ᴗ – ᴗ –
Amaccaputte dasadhā apesayi. *Vaṁsaṭṭha*
ᴗ – ᴗ – ¦ – ᴗ ᴗ ¦ – ᴗ – –

Balena saddhiṁ mahatā Muninda, *Upindavajirā*
⏑⏑–⏑–¦–⏑–¦–⏑––
Samayo Mahāvīra Aṅgīrasānaṁ. *Indavajirā*

The Vuttodaya Sannaya (pg. 18) gives as its example the following verse:

––⏑––⏑⏑–⏑––,
Kumbhūpamaṁ kāyam-imaṁ viditvā, *Indavajirā (11 syllables)*
⏑⏑–⏑––⏑⏑–⏑––
Tagarūpamaṁ cittam-idaṁ ṭhapetvā, *Kamalā (12 syllables)*
––⏑––––⏑–⏑,
Yodhetha Māraṁ paññāyudhena, *Ubbhāsakā (10 syllables)*
⏑–⏑––⏑⏑–⏑–⏑–,
Jitañ-ca rakkhe anivesano siyā. *Vaṁsaṭṭhā (12 syllables)*

Even when no 11-syllable lines are mixed in the verse, as in the popular mixture of Vaṁsaṭṭhā and Indavaṁsā (both 12 syllables) still the name Upajāti is used.

[Sumukhī]

Najajalagairgaditā Sumukhī || VR 94 ||

⏑⏑⏑–⏑⏑–⏑⏑–,
Najajalagā gaditā Sumukhī.[112] **[64]**

Najajalagā = naganа + jaganа + jaganа + light syllable + heavy syllable; gaditā = called; Sumukhī = proper name.

Naganа, 2 jaganas, a light syllable, and a heavy syllable, is called Sumukhī.

[Dodhaka]

Dodhakaṁ bhau bhgau g || ChŚā 6:18 ||
Dodhakavṛttam-idaṁ bhabhabhādgau || VR 95 ||

–⏑⏑–⏑⏑–⏑⏑––,
Dodhakam-icchati ce bhabhabhā gā. [65]

Dodhakam = proper name; icchati = is required; ce = if; bhabhabhā = bhaganа x 3; gā = (2) heavy syllables (plural).

If Dodhaka is required, it is 3 bhaganas, and (2) heavy syllables.

Example, Abhidhammāvatāra 181:

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[112] MK, MP, MR[14], MR[93], Fry, Vim, Dīp, Sid: Sajajā lagā; MP: lagā sā gaditā; Dhm: Sajarā (against the metre).

– ◡◡ – ◡◡ – ◡◡ – –
Ekavidhādinaye panim-asmiṁ,
– ◡◡ – ◡◡ – ◡◡ – –
Yo kusalo matimā idha bhikkhu;
– ◡◡ – ◡◡ – ◡◡ – –
Tassabhidhammagatā pana atthā,
– ◡◡ – ◡◡ – ◡◡ – –
Hatthagatāmalakā viya honti.

[Sālinī]

Śālini mtau tgau g; samudraṛṣayaḥ || ChŚā 6:19 ||
Śālinyuktā mtau tagau go 'bdhilokaiḥ || VR 96 ||

– – – –,– ◡ – – ◡ – –,
Vedassehi, mtā tgagā Sālinī sā.[113] [66]

Veda = (Vedas, of which there are) four; assehi = (horses, the sun's chariot is pulled by) seven (inst.); mtā = magaṇa + tagaṇa; tgagā = tagaṇa + heavy syllable + heavy syllable; Sālinī = proper name; sā = that.

Magaṇa, 2 tagaṇas, and 2 heavy syllables; with (a word-break after) 4 and 7 (syllables) - that is Sālinī.

In the conventions that prevail in the prosodies, a word in the intrumental case, as Vedassehi here, is understood to indicate the position of the word-break. 'After 4 and 7 syllables' means after the 4th syllable, and then after a further 7 syllables, i.e. after the 11th syllable (= the end of the line). A similar construction is used in the rules that follow. If no word-break is indicated then the end of the line is where the break is taken to occur.

Example, Jinavaṁsadīpa 1413:

– – – – – ◡ – – ◡ – –
Sammā sāmaṁ sabbadhammānamaddhā
– – – – – ◡ – – ◡ – –
Buddhattā paññānubhāvena tassa,
– – – – – ◡ – – ◡ – –
Sammā Sambuddho ti abbhuggatāya
– – – – – ◡ – – ◡ – –
Āsīkityāsālinī loka dhātu.

[Vātummī]

Vātormī mbhau tgau g ca || ChŚā 6:20 ||

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[113] MR[14]: tag; MP, MR[93], Vim, Dhm, Dīp, Laṅk, Sid: tagāg; MR[93]: tagāga; MP: Salini sā (sic).

Vātormīyaṁ kathitā mbhau tagau gaḥ || VR 97 ||

– – – –,⏑⏑– –⏑– –

Vātummī sā, yati sā mbhā tagā go.[114] **[67]**

Vātummī = proper name; sā = that; yati = word-break; sā = that; mbhā = magaṇa + bhagaṇa; tagā = tagaṇa + heavy syllable; go = heavy syllable.

That is Vātummī which has that (same) word-break (as in the previous rule), and magaṇa, bhagaṇa, tagaṇa, and 2 heavy syllables.

Here Vuttodaya defines the word-break, although it is omitted in ChŚā & VR.

Example, Abhidhammāvatāra 21:

– – – –,–⏑– –⏑– –
Dānaṁ sīlaṁ bhāvanā pattidānaṁ,
– – – –,–⏑– –⏑– –
Veyyāvaccaṁ desanā cānumodo,
– – – –,–⏑– –⏑– –
Diṭṭhijjuttaṁ saṁsuticcāpacāyo,
– – – –,–⏑– –⏑– –
Ñeyyo evaṁ puññavatthuppabhedo.

[Surasasirī]

Kuḍmaladantī bhtau ngau gindriyarasāḥ || ChŚā 8:2 ||
Bāṇarasaiḥ syādbhatanagagaiḥ Śriḥ || VR 98 ||

–⏑⏑– –⏑⏑⏑– –

Bhā tanagā go-Surasasirī sā.[115] **[68]**

Bhā = after bhagaṇa (abl.); tanagā = tagaṇa + nagaṇa + heavy syllable; go = heavy syllable; Surasasirī = proper name; sā = that.

(If) after bhagaṇa there is tagaṇa, nagaṇa, and 2 heavy syllables; that is Surasasirī.

[Rathoddhatā]

Rathoddhatā rnau rlau g || ChŚā 6:22 ||
Rānnarāviha Rathoddhatā lagau || VR 100 ||

–⏑–⏑⏑–⏑–⏑–,

Ro narā idha Rathoddhatā lagā.[116] **[69]**

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[114] Fry: Vātummissā; MR[14], MR[93], Vim: Cātummī; MK: Mātummī; Kat, Th: Vātommī.
[115] MP: -sīri sā; This metre is called Kuḍmaladantī in ChŚā.
[116] MP: ṇarā; MK, MP, Fry, Kat, Th: iha; MP: Rato-; Th: Rathoddhaṭā.

Ro = ragaṇa; narā = nagaṇa + ragaṇa; idha = in this case; Rathoddhatā = proper name; lagā = light syllable; + heavy syllable.

In this case, Rathoddhatā has ragaṇa, nagaṇa, ragaṇa, a light syllable, and a heavy syllable.

Example, Abhidhammāvatāra 789:

—◡—◡◡◡—◡—◡—
Bhāvanānayam-ahaṁ hitānayaṁ,
—◡—◡◡◡—◡—◡—
Mānayañ-ca sugataṁ sukhānayaṁ,
—◡—◡◡◡—◡—◡—
Byākaromi paramaṁ ito paraṁ,
—◡—◡◡◡—◡—◡—
Taṁ suṇātha Madhuratthavaṇṇanaṁ.

[Svāgatā]

Svāgatā rnau bhgau g || ChŚā 6:23 ||
Svāgateti ranabhādguruyugmam || VR 101 ||

—◡—◡◡◡—◡◡——,
Svāgateti ranabhā garukā dve.[117] [70]

Svāgatā = proper name; iti = quotation marker; ranabhā = ragaṇa + nagaṇa + bhagaṇa; garukā = heavy syllables; dve = two.

Svāgatā has ragaṇa, nagaṇa, bhagaṇa, and 2 heavy syllables.

Example, Madhuratthavilāsinī 157:

—◡—◡◡◡¦—◡◡——
Kassapo pi Bhagavā katakicco,
—◡—◡◡◡¦—◡◡——
Sabbasattahitam-eva karonto.
—◡—◡◡◡¦—◡◡——
Kāsirājanagare Migadāye,
—◡—◡◡◡¦—◡◡——
Lokanandanakaro nivasī ti.

[Bhaddikā]

Nanaralagurubhiśca Bhadrikā || VR 103 ||

◡◡◡◡◡—◡—◡—,

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[117] MP, MR[14], MR[93], Vim, Dhm, Laṅk: gurukā; MR[93]: ve.

Nanaralahugarūhi Bhaddikā.[118] **[71]**

Nanaralahugarūhi = naganạ + naganạ + raganạ + light syllable + heavy syllable (inst.); Bhaddikā = proper name.

Bhaddikā has 2 naganạs, raganạ, a light syllable, and a heavy syllable.

Jagatī[119] [12 syllables]

[Vaṁsaṭṭhā]

Vaṁśasthā jtau jrau || ChŚā 6:28 ||
Jatau tu Vaṁśastham-udīrataṁ jarau || VR 107 ||

⏑–⏑––⏑⏑–⏑–⏑–,
Vadanti Vaṁsaṭṭham-idaṁ jatā jarā. [72]

Vadanti = they say (pres. ind.); Vaṁsaṭṭham = proper name; idaṁ = that; jatā = jaganạ + taganạ; jarā = jaganạ + raganạ.

They say that Vaṁsaṭṭhā has jaganạ, taganạ, jaganạ, and raganạ.

Example, Dāṭhāvaṁsa Ch. 1, 1-3:[120]

⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Visāradaṁ vādapathātivattinaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
tilokapajjotam-asayhasāhinaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Asesañeyyāvaraṇappahāyinaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Namāmi Satthāram-anantagocaraṁ.

⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Tilokanāthappabhavaṁ bhayāpahaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Visuddhavijjācaraṇehi sevitaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Papañcasaññojanabandhanacchidaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Namāmi Dhammaṁ nipuṇaṁ sududdasaṁ.

⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Pasādam-attena pi yattha pāṇino

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[118] MK: -garuhi; MP, MR[93], Vim: -guruhi; MR[14], Dhm, Dīp, Laṅk, Sid: gurūhi;
[119] MP, Fry, Vim, Sid: Jagati.
[120] The first 60 verses in this chapter are in Vaṁsaṭṭha metre.

⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Phusanti dukkhakkhayam-accutaṁ padaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Tam āhuṇeyyaṁ susamāhitindriyaṁ
⏑–⏑–¦–⏑⏑¦–⏑–⏑–
Namāmi Saṅghaṁ Munirājasāvakaṁ.

[Indavaṁsā]

Indravaṁśā tau jrau || ChŚā 6:29 ||
Syād-Indravaṁśā tatajairasaṁyutaiḥ || VR 108 ||

– – ⏑ – – ⏑⏑ – ⏑ – ⏑ –,
Sā Indavaṁsā khalu yattha tā jarā.[121] **[73]**

Sā = that; Indavaṁsā = proper name; khalu = emphatic (*untranslated*); yattha = where; tā = (2) tagaṇas (plural); jarā = jagaṇa + ragaṇa.

That is Indavaṁsā where there are 2 tagaṇas, jagaṇa, and ragaṇa.

Example, Jinavasadīpa 1067:

– – ⏑ – – ⏑⏑ – ⏑ – ⏑ –
Asseva pakallaṅkavarassakāraṇā
– – ⏑ – – ⏑⏑ – ⏑⏑⏑ –
Sīsakkhimaṁsāni ca dārasunavo,
– – ⏑ – – ⏑⏑ – ⏑ – ⏑ –
Datvā cirassaṁ akarinti dukkaraṁ
– – ⏑ – – ⏑⏑ – ⏑ – ⏑ –
So indavaṁsābhidhajo vicintayī.

[Toṭaka]

Toṭakaṁ saḥ || ChŚā 6:31 ||
Iha Toṭakamambudhisaiḥ prathitam || VR 109 ||

⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ –,
Idha Toṭakam-ambudhisehi mitaṁ.[122] **[74]**

Idha = here; Toṭakam = proper name; ambudhi = (oceans, of which there are) four; sehi = sagaṇa (inst.); mitaṁ = measure.

Here Toṭaka measures 4 sagaṇas.

Example, Abhidhammāvatāra 87:

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[121] MK, Fry: Sā-y-inda-;
[122] MP: Soṭakaṁ (!).

⏑⏑–⏑⏑–⏑⏑–⏑⏑–
Kusalākusalehi vipākakriyā[123]
⏑⏑–⏑⏑–⏑⏑–⏑⏑–
Hadayehi yutā pana cetasikā,
⏑⏑–⏑⏑–⏑⏑–⏑⏑–
Sakalāpi ca sādhu mayā kathitā,
⏑⏑–⏑⏑–⏑⏑–⏑⏑–
Sugatena Mahāmuninā kathitā.

[Dutavilambita]

Drutavilambitaṁ nbhau bhrau || ChŚā 6:30 ||
Drutavilambitam-āha nabhau bharau || VR 110 ||

⏑⏑⏑–⏑⏑–⏑⏑–⏑–,
Dutavilambitam-āha nabhā bharā.[124] **[75]**

Dutavilambitam = proper name; āha = it is said; nabhā = nagaṇa + bhagaṇa; bharā = bhagaṇa + ragaṇa.

It is said that Dutavilambita has nagaṇa, 2 bhagaṇas, and ragaṇa.

Example, Madhuratthavilāsinī 118:

⏑⏑⏑–⏑⏑–⏑⏑–⏑–
Surabhicandanacuṇṇasamākulā
⏑⏑⏑–⏑⏑–⏑⏑–⏑–
Kusumakuṅkumadhūpasugandhinī.
⏑⏑⏑–⏑⏑–⏑⏑–⏑–
Vividhacārumahaddhajamālinī,
⏑⏑⏑–⏑⏑–⏑⏑–⏑–
Dasasahassi ahosi samantato ti.

[Puṭa]

Puṭo nau myau; vasusamudrāḥ || ChŚā 6:32 ||
Vasuyugaviratirnau myau Puṭo 'yam || VR 111 ||

⏑⏑⏑⏑⏑–⏑,–⏑–⏑–,
Vasuyugaviratī nā, myā Puṭoyaṁ.[125] **[76]**

Vasu = (a class of deva, of which there are) eight; yuga = (ages, of which there are) four; viratī = yati = word-break (this sense not in PED); nā = (2) nagaṇas (plural); myā = magaṇa + yagaṇa; Puṭo = proper name; ayaṁ = that.

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[123] -kr- in -kriyā fails to make position in this line.
[124] Fry: āhu; MR[14]: nbhā.
[125] MR[93]: vasuyugaravitī (metathesis); Dhm: Puṭhoyaṁ; MR[14], Vim: Puthoyaṁ.

That is Puṭa which has (2) nagaṇas, magaṇa, yagaṇa; with a word-break after 8, and 4 (syllables).

[Kusumavicittā]

Kusumavicitrā nyau nyau || ChŚā 6:35 ||
Nayasahitau nyau Kusumavicitrā || VR 113 ||

⏑⏑⏑–––⏑⏑⏑––,
Nayasahitā nyā Kusumavicittā. [77]

Naya = nagaṇa + yagaṇa; sahitā = together with; nyā = nagaṇa + yagaṇa; Kusumavicittā = proper name.

Kusumavicittā has nagaṇa, yagaṇa, together with nagaṇa, and yagaṇa.

[Bhujaṅgappayātaṁ]

Bhujaṅgaprayātaṁ yaḥ || ChŚā 6:37 ||
Bhujaṅgaprayātaṁ bhavedyaiścaturbhiḥ || VR 115 ||

⏑––⏑––⏑––⏑––,
Bhujaṅgappayātaṁ bhave Vedayehi.[126] **[78]**

Bhujaṅgappayātaṁ = proper name; bhave = should have (opt.); Veda = (Vedas, of which there are) four; yehi = yagaṇa (inst. plur.).

Bhujaṅgappayāta should have 4 yagaṇas.

Example, Jinacarita 432-4:

⏑––⏑––⏑––⏑––
Surammaṁ vihāraṁ paṭiggayha seṭṭhaṁ
⏑––⏑––⏑––⏑––
Anagghe vicittāsanasmiṁ nisinno
⏑––⏑––⏑––⏑––
Janindānam-indo Tilokekanetto
⏑––⏑––⏑––⏑––
Tilokappasādāvahaṁ taṁ manuññaṁ

⏑––⏑––⏑––⏑––
Udārānisaṁsaṁ vihārappadāne
⏑––⏑––⏑––⏑––
Anāthappadānena nāthassa tassa
⏑––⏑––⏑––⏑––

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[126] Vim, Dhm: -yātam-;

Sudattābhidhānassa seṭṭhissa Satthā
⏑ – – ⏑ – – ⏑ – – ⏑ – –
Yasassī Hitesī Mahesī adesī

⏑ – – ⏑ – – ⏑ – – ⏑ – –
Udārānisaṁsaṁ vihārappadāne
⏑ – – ⏑ – – ⏑ – – ⏑ – –
Kathetuṁ samattho vinā Bhūripaññaṁ
⏑ – – ⏑ – – ⏑ – – ⏑ – –
Tilokekanāthaṁ naro kosi yutto
⏑ – – ⏑ – – ⏑ – – ⏑ – –
Mukhānaṁ sahassehi nekehi cāpi

[Piyaṁvadā]

Bhuvi bhavennabhajaraiḥ Priyaṁvadā || VR 117 ||

⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ –,
Nabhajarehi bhavatippiyaṁvadā. [79]

Nabhajarehi = nagaṇa + bhagaṇa + jagaṇa + ragaṇa (inst.); bhavati = has; Piyaṁvadā = proper name.

Piyaṁvadā has nagaṇa, bhagaṇa, jagaṇa, and ragaṇa.

[Lalitā]

Dhīrairabhāṇi Lalitā tabhau jarau || VR 119 ||

– – ⏑ – ⏑ ⏑ – ⏑ – –,
Vuttā sudhīhi Lalitā tabhā jarā.[127] [80]

Vuttā = is said; sudhīhi = by the learned (inst.) (not in PED); Lalitā = proper name; tabhā = tagaṇa + bhagaṇa; jarā = jagaṇa + ragaṇa.

Lalitā is said by the learned to have tagaṇa, bhagaṇa, jagaṇa, and ragaṇa.

[Pamitakkharā]

Pramitākṣarā sjau sau || ChŚā 6:39 ||
Pramitākṣarā sajasasairuditā || VR 120 ||

⏑ – ⏑ – ⏑ ⏑ – ⏑ – –,
Pamitakkharā sajasasehuditā. [81]

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[127] MR[93]: Laḷitā.

Pamitakkharā = proper name; sajasasehi = sagaṇa + jagaṇa + sagaṇa + sagaṇa (inst.); uditā = said.

Pamitakkharā is said to have sagaṇa, jagaṇa, and 2 sagaṇas.

[Ujjalā]

Nanabharasahitā mahitojjvalā || VR 121 ||

⏑⏑⏑⏑⏑–⏑⏑–⏑–,
Nanabharasahitābhihitujjalā.[128] **[82]**

Nanabhara = 2 nagaṇas + bhagaṇa + ragaṇa; sahita = together with; abhihita = mentioned (pp.)(not in PED); Ujjalā = proper name.

Ujjalā is mentioned as having 2 nagaṇas, bhagaṇa, together with ragaṇa.

[Vessadevī]

Vaiśvadevī mau, yāvindriyaṛṣayaḥ || ChŚā 6:41 ||
Pañcāśvaiśchinnā Vaiśvadevī mamau yau || VR 122 ||

– – – – –,–⏑ – –⏑ – –,
Pañcassacchinnā, Vessadevī mamā yā.[129] **[83]**

Pañca = five; assa = (horses, the sun's chariot is pulled by) seven; chinnā = yati = word-break (this sense not in PED); Vessadevī = proper name; mamā = magaṇa x 2; yā = (2) yagaṇas (plural).

Vessadevī has 2 magaṇas, and (2) yagaṇas; (with) a word-break after 5, and 7 (syllables).

Example, Mahāvaṁsa 14.65:

– – – – –,–⏑ – –⏑ – –
Laṅkādīpe so Satthukappo akappo
– – – – –,–⏑ – –⏑ – –
Laṅkādhiṭṭhāne dvīsu ṭhānesu thero
– – – – –,–⏑ – –⏑ – –
Dhammaṁ bhāsitvā dīpabhāsāya evaṁ
– – – – –,–⏑ – –⏑ – –
Saddhammotāraṁ kārayī dīpadīpo.

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[128] MR[14]: -ābhīhit-.
[129] MR[93], Vim, Dhm, Dīp, Laṅk: Pañcāssa-; MR[93]: Vessadevi.

[Tāmarasa]

Abhinavatāmarasaṁ najajādyaḥ[130] *|| VR 127 ||*

⏑⏑⏑–⏑⏑–⏑⏑––,
Vadati hi Tāmarasaṁ najajā yo.[131] **[84]**

Vadati = it is said (pres ind.); hi = emphatic (*untranslated*[132]); Tāmarasaṁ = proper name; najajā = nagaṇa + 2 jagaṇas; yo = yagaṇa.

It is said that Tāmarasa has nagaṇa, 2 jagaṇas, and yagaṇa.

[Kamalā]

⏑⏑–⏑––⏑⏑–⏑––,
Kamalā ti ñeyyā sayasehi yo ce.[133] **[85]**

Kamalā = proper name; ti = quotation marker; ñeyyā = it should be known (opt.); sayasehi = sagaṇa + yagaṇa + sagaṇa (inst.); yo = yagaṇa; ce = if.

If there is sagaṇa, yagaṇa, sagaṇa, with yagaṇa, it should be known as Kamalā.

Atijagatī[134] [13 syllables]

[Pahāsinī]

Prahārṣiṇī mnau jrau g; trikadaśakau || ChŚā 7:1 ||
Mnau jrau gastridaśayatiḥ Praharṣiṇīyam || VR 129 ||

–––,⏑⏑⏑–⏑–⏑––
Mnā jrā go, tidasayatippahāsinī sā.[135] **[86]**

Mnā = magaṇa + nagaṇa; jrā = jagaṇa + ragaṇa; go = heavy syllable; ti = three; dasa = ten; yati = word-break; Pahāsinī = proper name; sā = that.

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[130] There are some variant readings in the Sanskrit here, with some editions reading: iti vada Tāmarasaṁ najajādyaḥ; others: iha vada Tāmarasaṁ najajādyaḥ. The better reading in VR though appears to be as printed here, with the variant name.
[131] MK, Fry, Kat, Th: Bhavati; Dīp, Th: ha.
[132] Vivaraṇa: hī ti nipātamattaṁ.
[133] Sid: ve. This metre is not listed in VR or ChŚā.
[134] MK, MP, Fry, Vim, Sid: Atijagati.
[135] Manā jarā; MP: jarā; Dīp: hāsini; MR[93]: MR[93], Dhm: -bhāsinī; Kat: -pahāsiṇī; Th: -pahassiṇī.

Magaṇa, nagaṇa, jagaṇa, ragaṇa, and a heavy syllable; (with) a word-break after 3, and 10 (syllables) - that is Pahāsinī.

Example, Mahāvaṁsa 15.233:

– – –,⏑ ⏑ ⏑ – ⏑ – ⏑ – –
Devānaṁpiyavacanopagūḷhanāmo
– – –,⏑ ⏑ ⏑ – ⏑ – ⏑ – –
Laṅkāyaṁ paṭhamam-imaṁ Mahāvihāraṁ
– – –,⏑ ⏑ ⏑ – ⏑ – ⏑ – –
Rājā so sumati Mahāmahindatheraṁ
– – –,⏑ ⏑ ⏑ – ⏑ – – –
Āgammāmalamatim-ettha kārayittha.

[Rucirā]

Rucirā jbhau sjau g; caturnavakau || ChŚā 7:2 ||
Caturgrahair-Atirucirā jabhasjagāḥ || VR 130 ||

⏑ – ⏑ –,⏑ ⏑ ⏑ – ⏑ – ⏑ –
Catuggahehiha Rucirā jabhā sjagā.[136] [87]

Catu = four; gahehi = (planets, of which there are) nine (not in PED)(inst.); iha = in this case; Rucirā = proper name; jabhā = jagaṇa + bhagaṇa; sjagā= sagaṇa + jagaṇa + heavy syllable.

In this case Rucirā has jagaṇa, bhagaṇa, sagaṇa, jagaṇa, and a heavy syllable; with (a word-break after) 4, and 9 (syllables).

Example, Mahāvaṁsa 2.33:

⏑ – ⏑ – ¦ ⏑ ⏑ ⏑ ⏑ ¦ – ⏑ – ⏑ –
Tathāgato sakalaguṇaggataṁ gato
⏑ – ⏑ – ¦ ⏑ ⏑ ⏑ ⏑ ¦ – ⏑ – ⏑ –
Aniccatāvasam-avaso upāgato:
⏑ – ⏑ – ¦ ⏑ ⏑ ⏑ ⏑ ¦ – ⏑ – ⏑ –
Itīdha yo bhayajananiṁ aniccataṁ,
⏑ – ⏑ – ¦ ⏑ ⏑ ⏑ ⏑ ¦ – ⏑ – ⏑ –
Avekkhate, sa bhavati dukkhapārago.

Sakkarī[137] [14 syllables]

[Aparājitā]

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[136] MP: sajgā; MK, MR[14], MR[93], Vim, Dhm, Dīp, Laṅk, Sid: sajāg; in VR the texts all read Atirucirā for this metre. In this one particular case Ven. Saṅgharakkhita was unable to illustrate the break in the rule itself here.
[137] MK, Vim, Dīp: Sakkari;

Aparājitā nau rsau lgau; svararṣayaḥ || ChŚā 7:6 ||
Nanarasalaghugaiḥ svarair-Aparājitā || VR 134 ||

⏑⏑⏑⏑⏑–,⏑–⏑⏑–⏑–,
Nanarasalahugā, sarehiparājitā.[138] [88]

Nanarasalahugā = 2 naganas + raganа + saganа + light syllable + heavy syllable; sarehi = (lakes, of which there are) 7 (sv. PED) (inst. plur.[139]); Aparājitā = proper name.

Aparājitā has 2 naganas, raganа, saganа, a light syllable, and a heavy syllable; with (word-breaks after) 7 (syllables).

[Paharaṇakalitā]

Prahaṇakalitā nau bhnau lgau ca || ChŚā 7:7 ||
Nanabhanalagiti Praharaṇakalitā || VR 135 ||

⏑⏑⏑⏑⏑–⏑⏑⏑⏑⏑–,
Nanabhanalagitippaharaṇakalitā.[140] [89]

Nanabhanalagā = naganа x 2 + bhaganа + naganа + light syllable + heavy syllable; iti = quotation marker; Paharaṇakalitā = proper name.

Paharaṇakalitā has 2 naganas, bhaganа, naganа, a light syllable, and a heavy syllable.

[Vasantatilakā]

Vasantatilakā tbhau jau gau || ChŚā 7:8 ||
Uktā Vasantatilakā tabhajā jagau gaḥ || VR 136 ||

––⏑–⏑⏑⏑–⏑⏑–⏑––,
Vuttā Vasantatilakā tabhajā jagā go.[141] [90]

Vuttā = is said; Vasantatilakā = proper name; tabhajā = taganа + bhaganа + jaganа; jagā = jaganа + heavy syllable; go = heavy syllable.

Vasantatilikā is said to have taganа, bhaganа, 2 jaganas, and 2 heavy syllables.

This metre, which is very popular in the literature, is known by more than one name. In

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[138] MR[93]: -ḷahu- (sic); MR[14], MR[93]: sarehi aparājitā.
[139] The plural form indicates that the word break occurs after 7 and a further 7 syllables, (i.e. after the 7th and at the end of the line).
[140] MR[14]: -gīti- ... -kaḷikā; MP, MR[93], Fry, Vim, Dhm, Dīp, Sid, Kat, Th: -kalikā. The same sort of variant occurs in Vṛttaratnākara.
[141] MR[93]: tabhajāg jagā.

the prosodies it is sometimes called Uddharṣiṇī (Kassapa); Siṁhonnatā (Setava); and Apte also states there is a variant Vasantatilaka (with short -a at the end). Halāyudha has the following verse:

– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Uddharṣiṇī *janadṛśāṁ stanabhāragurvī*
– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Nīlotpaladyutimalimalucalocanā ca,
– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Siṁhonnata*trikataṭī kuṭilālakāntā*
– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Kāntā ***Vasantatilakā*** *nṛpavallabhāsau.*

Example, Jinacarita 244-246:[142]

– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Māpetva bhiṁsanatarorusahassabāhuṁ,
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Saṅgayha tehi jalitā vividhāyudhāni,
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Āruyha cārudiradaṁ girimekhalākkhyaṁ
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Caṇḍaṁ diyaḍḍhasatayojanam-āyataṁ taṁ,

– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Nānānanāyanalavaṇṇasiroruhāya,
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Rattoruvaṭṭabahiniggatalocanāya,
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Daṭṭhoṭṭhabhiṁsanamukhāyuragabbhujāya,
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Senāya so parivuto vividhāyudhāya,

– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Tatthopagamma atibhīmaravaṁ ravanto,
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Siddhattham-etha iti gaṇhatha bandhathemaṁ:
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Āṇāpayaṁ; suragaṇaṁ sahadassanena
– – ᴗ – ¦ ᴗᴗᴗ – ᴗᴗ ¦ – ᴗ – –
Caṇḍāniluggatapicuṁ va palāpayittha.

Atisakkarī [143] [15 syllables]

[142] Many of the verses of Jinacarita are written in this metre, including all but one verse in the chapter entitled Vassānakathā (436-456).
[143] MK, Vim, Dīp: Atisakkari;

[Sasikalā]

Candrāvartā nau nau s || ChŚā 7:11 ||
Dvihatahayalaghu-r-atha giti Śaśikalā || VR 141 ||

⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑⏑–,
Dvihatahayalahu-r-atha giti Sasikalā.[144] [91]

Dvi + hata = two times (this sense not in PED); haya = (horses, the sun's chariot is pulled by) seven; lahu = light syllable; -r- = euphonic particle; atha = then; ga = heavy syllable; iti = such; Sasikalā = proper name.

2 x 7 light syllables, then a heavy syllable - such is Sasikalā.

[Maṇiguṇanikara]

Maṇiguṇanikaro; vasvṛṣayaḥ || ChŚā 7:13 ||
Vasuhayayati-r-iha Maṇiguṇanikaraḥ || VR 143 ||

⏑⏑⏑⏑⏑⏑⏑,⏑⏑⏑⏑⏑⏑⏑–,
Vasuhayayati-r-idha, Maṇiguṇanikaro.[145] [92]

Vasu = (a class of deva, of which there are) eight; haya = (horses, the sun's chariot is pulled by) seven; yati = word-break; -r- = euphonic consonant; iha = in this case; Maṇiguṇanikaro = proper name.

In this case Maṇiguṇanikara has a word-break (after) 8, and 7 (syllables).[146]

[Mālinī]

Nanamayayayuteyaṁ Mālinī bhogilokaiḥ || VR 144 ||

⏑⏑⏑⏑––,–⏑––⏑––
Nanamayayayutāyaṁ, Mālinī bhogisīhi.[147] [93]

Nanamayaya = nagaṇa x 2 + magaṇa + yagaṇa x 2; yutā = joined together; ayaṁ = that; Mālinī = proper name; bhogi = (snakes, of which there are) eight; isīhi = (seers, of

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[144] MP: gīti Sasīkalā (sic); Sid: -laghu-; ChŚā knows this metre under the name of Candrāvartā.
[145] Sid, Kat, Th: -iha; MK, MR[14], MR[93], Vim, Dhm, Sid: Maṇigaṇanikaro; MP: Manigananikaro.
[146] This metre then is only a special form of Sasikalā. In Vṛttaratnākara another metre, called Sraj, is defined as having the same structure of light and heavy syllables as these two but with the word-break occuring after the 6th and 9th syllables.
[147] MR[93]: yutāya; Th: Nanamayayutāyaṁ; MK: Mālini;

which there are) seven (inst.).

2 nagaṇas, magaṇa, and 2 yagaṇas joined together, with (a word-break after) 8, and 7 syllables - that is Mālinī.

Example, Dāṭhāvaṁsa 284 (4-1):[148]

⏑⏑⏑⏑–––,–⏑–––⏑––
Carati dharaṇipāle rājadhammesu tasmiṁ
⏑⏑⏑⏑–––,–⏑–––⏑––
Samaracaturaseno Khīradhāro narindo
⏑⏑⏑⏑–––––⏑––⏑––
Nijabhujabalalīlārātidappappamāthī
⏑⏑⏑⏑–––,–⏑–––⏑––
Vibhavajanitamāno yuddhasajjobhigañchi.

[Pabhaddaka]

Bhavati najau bhajau rasahitau Prabhadrakam || VR 145 ||

⏑⏑⏑–⏑–⏑⏑⏑–⏑–⏑–,
Bhavati najā bhajā rasahitā Pabhaddakaṁ.[149] **[94]**

Bhavati = has (pres. ind.); najā = nagaṇa + jagaṇa; bhajā = bhagaṇa + jagaṇa rasahitā = together with ragaṇa; Pabhaddakaṁ = proper name.

Pabhaddaka has nagaṇa, jagaṇa, bhagaṇa, jagaṇa, together with ragaṇa.

Aṭṭhi[150] [16 syllables]

[Vāninī]

Najabhajaraiḥ sadā bhavati Vāṇinī gayuktaiḥ || VR 149 ||

⏑⏑⏑–⏑–⏑⏑⏑–⏑–⏑––,
Najabhajarā sadā bhavati Vāninī gayuttā.[151] **[95]**

Najabhajarā = nagaṇa + jagaṇa + bhagaṇa + jagaṇa + ragaṇa; sadā = always; bhavati = has (pres. ind. sing.); Vāninī = proper name; gayuttā = together with a heavy syllable.

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[148] All but the final verse in chapter four of Dāṭhāvaṁsa is written in the Mālinī metre.
[149] MP, MR[14], MR[93], Dīp: -hitāppabh-.
[150] MK, MP, MR[14]: Aṭṭhī;
[151] MR[93]: Najabha bhavati (sic); Dīp: gadā bhavataī; Dhm, Dīp, Laṅk, Sid, Kat, Th: Vāṇinī;

Vāninī always has nagaṇa, jagaṇa, bhagaṇa, jagaṇa, and ragaṇa, together with a heavy syllable.

Accaṭṭhi[152] [17 syllables]

[Sikhariṇī]

Śikhariṇī ymau nsau bhlau gṛturudrāḥ || ChŚā 7:20 ||
Rasai rudraiśchinnā yamanasabhalā gaḥ Śikhariṇī || VR 150 ||

⏑–––––,⏑⏑⏑⏑–––⏑⏑⏑–,
Yamā no so bhalgā, rasaharavirāmā Sikhariṇī.[153] [96]

Yamā = yagaṇa + magaṇa; no = nagaṇa; so = sagaṇa; bhalgā = bhagaṇa + light syllable + heavy syllable; rasa = (tastes, of which there are) six; hara = (a name for the Rudda [Skt: Rudra,[154] a multiple manifestation of Siva], a class of god, of which there are) eleven; virāmā = word-break (not in PED) (inst.); Sikhariṇī = proper name.

Sikhiraṇī has yagaṇa, magaṇa, nagaṇa, sagaṇa, bhagaṇa, a light syllable, and a heavy syllable; with a word-break after 6, and 11 syllables.

Example, Dāṭhāvaṁsa 283 (3-97):

⏑–––––,⏑⏑⏑⏑–––⏑⏑⏑–
Tato so bhūpālo kumatijanasaṁsaggam-anayaṁ
⏑–––––,⏑⏑⏑⏑–––⏑⏑⏑–
Nirākatvā magge sugatavacanujjotasugame
⏑–––––,⏑⏑⏑⏑–––⏑⏑⏑–
Padhāvanto sammā saparahitasampatticaturo
⏑–––––,⏑⏑⏑⏑–––⏑⏑⏑–
Pasatthaṁ lokatthaṁ acari caritāvajjitajano.

[Hariṇī]

Rasayugahayairnsau mrau slau go yadā Hariṇī tadā || VR 153 ||

⏑⏑⏑⏑–,––––,⏑–⏑⏑–⏑–,
Rasayugisito, no so mrā slā, gyadā Hariṇī tadā.[155] [97]

Rasa = (tastes, of which there are) six; yuga = (ages, of which there are) four; isito =

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[152] MR[14], MR[93]: Accaṭṭhī; Fry: Athyaṭṭhi; MK: Atyaṭṭhī; MP: Attyaṭṭhi.
[153] MK: Sikharaṇī; MR[14]: Sikharanī; MR[93]: Sikhārinī; MP: Sikharīnī.
[154] In VR the name Rudra is used in the same place that Ven. Saṅgharakkhita uses Hara.
[155] Sid: mraslā; MP, MR[93]: Harinī.

(seers, of which there are) seven (abl. sing.[156]); no = nagaṇa; so = sagaṇa; mrā = magaṇa + ragaṇa; slā = sagaṇa + light syllable; ga = heavy syllable; yadā = when; Hariṇī = proper name; tadā = then.

When there is nagaṇa, sagaṇa, magaṇa, ragaṇa, sagaṇa, a light syllable, and a heavy syllable; and (a word-break) after 6, 4, and 7 (syllables), then (that is) Hariṇī

[Mandakkantā]

Mandākrāntā mbhau ntau tgau g; samudrartusvarāḥ || ChŚā 7:19 ||
Mandākrāntā jaladhiṣaḍagairmbhau natau tādgurū cet || VR 154 ||

– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –,
Mandakkantā, mabhanatatagā, go yugutvassakehi.[157] [98]

Mandakkantā = proper name; mabhanatatagā = magaṇa + bhagaṇa + nagaṇa + tagaṇa x 2 + heavy syllable; go = heavy syllable; yuga = (ages, of which there are) four; utu = (seasons, of which there are) six; assakehi = (horses, the sun's chariot is pulled by) seven (inst.).

Mandakkantā has magaṇa, bhagaṇa, nagaṇa, 2 tagaṇas, 2 heavy syllables; with (word-breaks after) 4, 6, and 7 (syllables).

Example, Dāṭhāvaṁsa 185-6 (2-123-4):

– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Abbhuggantvā gagaṇakuharaṁ candalekhābhirāmā
– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Vissajjentī rajatadhavalā raṁsiyo dantadhātu
– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Dhūpāyantī sapadi bahudhā pajjalantī muhuttaṁ
– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Nibbāyantī nayanasubhagaṁ pāṭihīraṁ akāsi.

– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Accheraṁ taṁ paramaruciraṁ Cittayāno narindo
– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Disvā haṭṭho ciraparicitaṁ diṭṭhijālaṁ jahitvā
– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Gantvā Buddhaṁ saraṇam-asamaṁ sabbaseṇīhi saddhiṁ
– – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Aggaṁ puññaṁ pasavi bahudhā dhātusammānanāya.

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[156] The case here is ablative singular, though we might have expected the instrumental case on the one hand, and a plural on the other.
[157] MR[14], MR[93], Dhm, Laṅk: Mandākkantā; MR[14]: mabhanta-;

Dhuti[158] [18 syllables]

[Kusumitalatāvellitā]

Kusumitalatāvellitā mtau nyau yāvindriyartusvarāḥ || ChŚā 7:21 ||
Syādbhūtartvaśvaiḥ Kusumitalatāvellitā mtau nayau yau || VR 157 ||

– – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Mo to no yo yā, Kusumitalatā-vellitākkhutvisīhi.[159] [99]

Mo = magaṇa; to = tagaṇa; no = nagaṇa; yo = yagaṇa; yā = (2) yagaṇas (plural); Kusumitalatāvellitā = proper name; akkha = (dice, of which there are) five; utu = (seasons, of which there are) six; isīhi = (seers, of which there are) seven (inst.).

Kusumitalatāvellitā has magaṇa, tagaṇa, nagaṇa, and 3 yagaṇas; with (word-breaks after) 5, 6, and 7 (syllables).

Example, Namakkāra 19:

– – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Kaṇḍambaṁmūle parahitakaro yo Munindo nisinno,
– – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Accheraṁ sīghaṁ nayanasubhagaṁ ākulaṇṇaggijālaṁ;
– – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Dujjāladdhaṁsaṁ Munibhijahitaṁ pāṭiheraṁ akāsi,
– – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Vande taṁ seṭṭhaṁ paramaratijaṁ iddhidhammehupetaṁ.

Atidhuti[160] [19 syllables]

[Meghavipphujjitā]

Vismitā ymau nsau rau g; rasartusvaraḥ || ChŚā 8:18 ||
Rasartvaśvairymau nsau raraguruyutau Meghavisphūrjitā syāt[161]

⏑ – – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –,
Rasutvassehi ymā, nasararagarū, Meghavipphujjitā sā.[162] [100]

Rasa = (tastes, of which there are) six; utu = (seasons, of which there are) six; assehi =

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[158] Th: Dhiti.
[159] MR[93]: -isihi; Fry: -vellitakkh-
[160] MR[93]: Atidhūti; Th: Atidhiti.
[161] This line is not found in the best editions of VR.
[162] MR[93]: -assehī; MP, Th: yamā; MR[14], Vim, Dhm, Dīp, Laṅk, Sid: -gurū; MR[93]: -guru; Sid: Meghavipphūjitā; MR[93]: Meghavippujjitā; MR[14]: Meghavippupyujjitā (sic); Fry: sa. ChŚā knows this metre under the name Vismitā.

(horses, the sun's chariot is pulled by) seven (inst.); ymā = yagaṇa + magaṇa; nasararagarū = nagaṇa + sagaṇa + ragaṇa x 2 + heavy syllable; Meghavipphujjitā = proper name; sā = that.

Yagaṇa, magaṇa, nagaṇa, sagaṇa, 2 ragaṇas, and a heavy syllable; with (word-breaks after) 6, 6, and 7 (syllables) - that is Meghavipphujjitā.

Example, Namakkāra 20:

⏑ – – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Munindakko yveko dayudayaruṇo ñāṇavitthiṇṇabimbo,
⏑ – – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Vineyyappāṇoghaṁ kamalakathitaṁ Dhammaraṁsīvarehi,
⏑ – – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Subodhesī suddhe tibhavakuhare byāpitakkittinañ-ca,
⏑ – – – – –,⏑ ⏑ ⏑ ⏑ –,– ⏑ – – ⏑ – –
Tilokekaccakkhuṁ dukhamasahanaṁ taṁ Mahesiṁ namāmi.

[Saddūlavikkīḷita]

Śārdūlavikrīḍitaṁ msau jsau tau, gādityaṛṣayaḥ || ChŚā 7:22 ||
Sūryāśvairmasajastatāḥ saguravaḥ Śārdūlavikrīḍitam || VR 158 ||

– – – ⏑ – ⏑ – ⏑ ⏑ ⏑ –,– – ⏑ – – – ⏑ –,
Akkassehi yadi msajā satatagā, Saddūlavikkīḷitaṁ.[163] [101]

Akka = (the sun,[164] whose zodiacal signs are) twelve; assehi = (horses, the sun's chariot is pulled by) seven (inst.); yadi = if; msajā = magaṇa + sagaṇa + jagaṇa; satatagā = sagaṇa + tagaṇa x 2 + heavy syllable; Saddūlavikkīḷitaṁ = proper name.

If there is magaṇa, sagaṇa jagaṇa, sagaṇa, 2 tagaṇas, and a heavy syllable; with (a word-break after) 12, and 7 (syllables), it is Saddūlavikkīḷita.

Example, Abhidhammāvatāra 777:

– – – ⏑ – ⏑ – ⏑ ⏑ ⏑ – – – ⏑ – – ⏑ –
Saddhābuddhikaraṁ Tathāgatamate sammohaviddhaṁsanaṁ,
– – – ⏑ – ⏑ – ⏑ ⏑ ⏑ – – – ⏑ – – ⏑ –
Paññāsambhavasampasādanakaraṁ jānāti yo ce imaṁ,
– – – ⏑ – ⏑ – ⏑ ⏑ ⏑ – – – ⏑ – – ⏑ –
Atthabyañjanasālinaṁ sumadhuraṁ sārañňuvimhāpanaṁ,
– – – ⏑ – ⏑ – ⏑ ⏑ ⏑ – – – ⏑ – – ⏑ –
Gambhīre nipuṇābhidhammapiṭake so yābhiniṭṭhaṁ padaṁ.

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[163] Fry, Th: yati; MR[14], MR[93]: masajā sattagā; MP: -vikkīlitaṁ, MR[93]: -vikkilitaṁ; Fry: -vikkīliti.
[164] This translates Sanskrit Sūrya, which is found in VR. The Pāḷi form of the word is Suriya, which doesn't fit the metre.

Kati[165] [20 syllables]

[Vutta]

Glitī Vṛttam || ChŚā 7:24 ||
Trīrajau galau bhavedihedṛśena lakṣaṇena Vṛttanāma || VR 160 ||

– ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ –,
Vuttam-īdisan-tu nāmato rajā rajā rajā garū lahū ca.[166] [102]

Vuttam = proper name; īdisaṁ = like this; tu = but; nāmato = from the name (abl.); rajā = ragaṇa + jagaṇa; rajā = ragaṇa + jagaṇa; rajā = ragaṇa + jagaṇa; garū = heavy syllable (-ū is m.c.); lahū = light syllable (-ū is m.c.) ca = and.

But Vutta is named from being like this: ragaṇa, jagaṇa, ragaṇa, jagaṇa, ragaṇa, jagaṇa, a heavy syllable, and a light syllable.

This is one of the very few metres which is defined as ending in a light syllable, see the commentary to vs. 49.

Example, Namakkāra 21:

– ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ –
Yo Jino anekajātiyaṁ saputtadāramaṅgajīvitam-pi,
– ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ –
Bodhipemato alaggamānaso adāsiyeva atthikassa,
– ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ –
Dānapāramiṁ tato paraṁ apūri sīlapāramādikam-pi,
– ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ – ◡ –
Tāsam-iddhiyopayātamaggataṁ tamekadīpakaṁ namāmi.

Pakati [21 syllables]

[Saddharā]

Sragdharā mrau bhnau yau y; triḥsaptakāḥ || ChŚā 7:25 ||
Mrau bhnau yānāṁ trayeṇa trimuniyatiyutā Sragdharā kīrtiteyaṁ || VR 161 ||

– – – – ◡ – –, ◡ ◡ ◡ ◡ ◡ ◡ –, – ◡ – – ◡ – –,
Mrā bhnā yo yo trayena-ttimuniyatiyutā, Saddharā kittitāyaṁ.[167] [103]

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[165] MK: Katī;
[166] Kat, Th: -īdisaṁ tu; Fry: garullahū; MK: garūllahu; Vim, Dhm, Dīp, Laṅk: gurū; MR[14], MR[93]: guru; MP: garu lahu ca.
[167] Vim, Dhm, Sid: Mrabhnā; MR[93]: Mrabhanā; MR[93]: tayenatt-; MP: trayenantt-; MR[14]: trayenantimuṇiyatiyadiyutā (sic).

Mrā = magaṇa + ragaṇa; bhnā = bhagaṇa + nagaṇa; yo = yagaṇa; yo = yagaṇa; trayena = triad (not in PED) (inst.); ti = three; muni = (sages, of which there are) seven; yati = word-break; yutā = together with; Saddharā = proper name; kittita = proclaimed; ayaṁ = that.

Magaṇa, ragaṇa, bhagaṇa, nagaṇa, with a triad of yagaṇas; together with 3 word breaks (after every) 7 (syllables) - that is proclaimed to be Saddharā.

Example, Dāthavaṁsa, 1:61, 62

– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Gantvā so Dhammarājā vanam-Isipatanaṁ saññatānaṁ niketaṁ
– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Pallaṅkasmiṁ nisinno tahim-avicalitaṭṭhānasampāditamhi
– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Āsāḷhe puṇṇamāyaṁ sitaruciruciyā jotite cakkavāḷe
– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Devabrahmādikānaṁ duritamalaharaṁ vattayī Dhammacakkaṁ.

– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Sutvā Saddhammam-aggaṁ tibhuvanakuharābhogavitthārikaṁ taṁ
– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ – – ⏑ – –
Aññākoṇḍaññanāmadvijamunipamukhaṭṭhārasabrahmakoṭī
– – – – ⏑ – –, ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Aññāsuṁ maggadhammaṁ parimitarahite cakkavāḷe uḷāro
– – – – ⏑ – – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ –, – ⏑ – – ⏑ – –
Obhāso pātubhūto sapadi bahuvidhaṁ āsi accherakaṁ ca.

Ākati [22 syllables]

[Bhaddaka]

Madrakaṁ bhrau nrau nrau ngau; digādityāḥ || ChŚā 7:26 ||
Bhrau naranā ranāvatha gururdigarkaviramaṁ hi Bhadrakamiti || VR 162 ||

– ⏑ ⏑ – ⏑ – ⏑ ⏑ ⏑ –, ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ ⏑ –,
Bhrā naranā ranātha ca garu-ddasakkaviramaṁ hi Bhaddakam-idaṁ.[168] **[104]**

Bhrā = bhagaṇa + ragaṇa; naranā = nagaṇa + ragaṇa + nagaṇa; ranā = ragaṇa + nagaṇa; atha = then; ca = and; garu = heavy syllable; dasa = ten; akka = (the sun, whose zodiacal signs are) twelve; viramañ = word-break (this sense not in PED) hi = emphatic (*untranslated*); Bhaddakam = proper name; idaṁ = that.

Bhagaṇa, ragaṇa, nagaṇa, ragaṇa, nagaṇa, ragaṇa, nagaṇa, and then a heavy syllable;

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[168] MP: ṇaraṇā; Fry, Kat, Th: ranā catha; Kat, Th: garū das-; MR[93], Vim, Dīp: guru-; Fry: -viramāhi (sic).
ChŚā has a slightly different name for this metre.

with word breaks (after) 10, and 12 (syllables) - that is Bhaddaka.

Iti Vuttodaye Chandasi Samavuttaniddeso Nāma Tatiyo Paricchedo.[169]
Such is the Third Chapter in the Prosody The Composition of Metre
which is called The Description of the Similar (Line) Metres.

[169] MK: Iti Samavuttaniddeso Tatiyo Paricchedo; MP, MR[14], MR[93], Vim, Dhm, Sid: Iti Vuttodaye Samavuttaparicchedo Tatiyo; Fry: Iti Samavuttaparicchedo tatiyo.

[4. Addhasamavuttaniddeso[170]]
The Description of the Half-Similar Line Metres

[Upacitta]

Upacitrakaṁ sau slau g, bhau bhgau g || ChŚā 5:32 ||
Viṣame yadi sau salagā dale bhau yuji bhādgurukā-v-Upacitram
|| VR 172 ||

⏑⏑–⏑⏑–⏑⏑–⏑–¦¦–⏑⏑–⏑⏑–⏑⏑––

Visame yadi sā salagā; same Bhattayato garukā-v-Upacittaṁ.[171]
[105]

Visame = in the odd (loc.); yadi = if; sā = (2) sagaṇas (plural); salagā = sagaṇa + light syllable + heavy syllable; same = in the even (loc.); bha = bhagaṇa; tayato = after three (abl.); garukā = (2) heavy syllables (plural); Upacittaṁ = proper name.

In the odd (lines) if there are (2) sagaṇas, (another) sagaṇa, a light syllable, and a heavy syllable;
and in the even, after 3 bhagaṇas, (2) heavy syllables - (that is) Upacitta.

[Dutamajjhā]

Drutamadhyā bhau bhgau g, jgau jyau || ChŚā 5:33 ||
Bhatrayamojagataṁ guruṇī cedyuji ca najau jyayutau Drutamadhyā
|| VR 173 ||

–⏑⏑–⏑⏑¦–⏑⏑––¦¦⏑⏑⏑⏑–⏑⏑¦–⏑⏑––

Bhattayato yadi gā; Dutamajjhā yadi puna-r-eva bhavanti najā jyā.[172] [106]

Bha = bhagaṇa; tayato = after three (abl.); yadi = if; gā = (2) heavy syllables (plural); Dutamajjhā = proper name; yadi = if; puna = again; -r- euphonic consanant; eva = emphatic (*untranslated*); bhavanti = are (pres. ind. pl.); najā = nagaṇa + jagaṇa; jyā = jagaṇa + yagaṇa.

If after 3 bhagaṇas there are 2 heavy syllables;
and again, if there is nagaṇa, 2 jagaṇas, and yagaṇa - (that is) Dutamajjhā.

This metre is derived from a Vegavatī even line (mattā 16). The only difference between the odd and the even lines is the resolution of the long first syllable in the even lines.

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[170] Fry, Kat: Aḍḍha-; Fry, Dhm, S exclude -niddeso in the end-title. Sid: Catuttho Paricchedo; Th: Addhasamavuttiniddesa-catutthapariccheda.
[171] a) Vim: Vīsame; MR[93]: Bhattayayato; MR[14]: bhattaṁ yato; **b)** Fry: -r-upacittaṁ; Vim, Dhm, Laṅk, Sid: gurukā Upacittaṁ; MR[93]: gurukā; Dīp: Upacitraṁ; MP: Upacittā.
[172] **a)** MK, Fry: Rutamajjhā; **b)** MK, Fry: puna-d-eva;

Note that for this and the following descriptions to constitute a verse, the lines must be repeated.

[Vegavatī]

Vegavatī sau sgau, bhau bgau g || ChŚā 5:34 ||
Sayugātsagurū viṣame cedbhāviha Vegavatī yuji bhādgau || VR 174 ||

⏑⏑–⏑⏑¦–⏑⏑––¦¦–⏑⏑–⏑⏑¦–⏑⏑––
Yadi sattitayaṁ garuyuttaṁ; Vegavatī yadi bhattitayā gā.[173] **[107]**

Yadi = if; sa = sagaṇa; ti = three; tayaṁ = triad; garuyuttaṁ = together with a heavy syllable; Vegavatī = proper name; yadi = if; bha = bhagaṇa; ti = three; tayā = triad; gā = (2) heavy syllables (plural).

If there are 3 sagaṇas - a triad - together with a heavy syllable;
and if there are 3 bhagaṇas - a triad - together with (2) heavy syllables - (that is) Vegavatī.

This is a form of Āpātalikā (see vs. 29 above) with all the syllables precisely defined.

[Bhaddavirāja]

Bhadravirāḍ tjau rgau, msau jgau g || ChŚā 5:35 ||
Oje taparau jarau guruścenmsau jgaug-Bhadravirāḍbhavedanoje || VR 175 ||

––⏑⏑¦–⏑–⏑––¦¦–––⏑⏑¦–⏑–⏑––
To jo visame rato garū ce; msā jgā Bhaddavirājam-ettha go ce.[174] **[108]**

To = tagaṇa; jo = jagaṇa; visame = in the odd (loc.); rato = after ragaṇa (abl.); garu = heavy syllable (-ū is m.c.); ce = if; msā = magaṇa + sagaṇa; jgā = jagaṇa + heavy syllable; Bhaddavirājam = proper name; ettha = here; go = heavy syllable; ce = if.

If in the odd (lines) there is tagaṇa, jagaṇa, and after ragaṇa, a heavy syllable;
and if there is magaṇa, sagaṇa, jagaṇa, and 2 heavy syllables, here (we have) Bhaddavirāja.

This metre is derived from Opacchandasaka (mattā 16 + 18), with all the syllables now fixed in value.

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[173] **a)** MR[14], MR[93], Vim, Dhm, Laṅk, Sid: guru-; b) MR[93] omits yadi through elipsis; MR[14]: sattitayā; MP: sattitayan (sic).
[174] **a)** MR[14]: te; MP: garu; MR[14]: guru; MR[93], Vim, Dhm: guruñ-ce; Laṅk: gurū; Sid: gurū ca; MK, Fry: garu cce; **b)** MK: Bhatta-; MR[93]: ve.

[Ketumatī]

Ketumatī sjau sgau, bhrau ngau g || ChŚā 5:36 ||
Asame sajau saguruyuktau Ketumatī same bharanagādgaḥ || VR 176 ||

⏑⏑–⏑–⏑⏑⏑––¦¦–⏑⏑–⏑–⏑⏑⏑––

Visame sajā sagaruyuttā; Ketumatī same bharanagā go.[175] **[109]**

Visame = in the odd (loc.); sajā = sagaṇa + jagaṇa; sagaruyuttā = sagaṇa together with a heavy syllable; Ketumatī = proper name; same = in the even (loc.); bharanagā = bhagaṇa + ragaṇa + nagaṇa + heavy syllable; go = heavy syllable.

In the odd (lines): sagaṇa, jagaṇa, sagaṇa, together with a heavy syllable;
and in the even bhagaṇa, ragaṇa, nagaṇa, and 2 heavy syllables - (that is) Ketumatī.

This metre appears to be derived from Vegavatī, with syncopation of the last syllable in the opening with the first in the cadence.

[Ākhyānikā]

Ākhyānakī tau jgau g, jtau jgau g || ChŚā 5:37 ||
Ākhyānakī tau jagurū ga oje jatāvanoje jagurū guruścet || VR 177 ||

––⏑––⏑⏑–⏑––¦¦⏑–⏑––⏑⏑–⏑––

Ākhyānikā tā visame jagā go; jatā jagā go tu sametha pāde.[176] **[110]**

Ākhyānikā = proper name; tā = (2) tagaṇas (plural); visame = in the odd (loc.); jagā = jagaṇa + heavy syllable; go = heavy syllable; jatā = jagaṇa + tagaṇa; jagā = jagaṇa + heavy syllable; go = heavy syllable; tu = but; same = in the even (loc.); atha = then; pāde = in the line (loc.).

Ākhyānikā has (2) tagaṇas, jagaṇa, and 2 heavy syllables in the odd (lines);
and then jagaṇa, tagaṇa, jagaṇa, and 2 heavy syllables in the even lines.

The first line is the same as an Indavajirā line; and the even line is the same as an Upindavajirā line. According to the scheme given above in the commentary to vs. 63 then, this metre is also known as Bhadrā.

It may be worth noting that in Śrutabodha (vs. 23) this metre is defined differently. There it is said that the 1st line should be Indravajrā, and the other 3 lines Upendravajrā. Similarly Viparītākhyānikī is defined as having Upendravajrā in the 1st line, and Indravajrā in the other 3 lines:

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[175] **a)** MR[14], MR[93], Vim, Dhm, Laṅk, Sid: -guru-; b) MR[14]: samā; MP: bharaṇagā;
[176] **a)** MK: Ākkhyānikā; Laṅk: Ākhyānikī; Sid: Akhyātikā; Kat, Th: Ākhyānakī; b) MR[14]: pādo.

Ākhyānakī sā prakaṭīkṛtārthe
Yadīndravajrācaraṇaḥ purastāt |
Upendravajrā caraṇāstrayo 'nye
Manīṣiṇoktā Viparītapūrvā || ŚrBo 23 ||

[Viparītākhyānikā]

Viparītākhyānakī jtau jgau g, tau jgau g || ChŚā 5:38 ||
Jatau jagau go viṣame same cettau jgau ga eṣā Viparītapūrvā || VR 178 ||

⏑–⏑––⏑⏑–⏑––¦¦––⏑––⏑⏑–⏑––
Jatā jagā go visame; same tu tā jo gagā ce Viparītapubbā.[177] [111]

Jatā = jagaṇa + tagaṇa; jagā = jagaṇa + heavy syllable; go = heavy syllable; visame = in the odd (loc.); same = in the even (loc.); tu = but; tā = (2) tagaṇas (plural); jo = jagaṇa; gagā = heavy syllable x 2; ce = if; Viparīta = (first half of proper name, meaning), reverse; pubbā = former.

(If) there is jagaṇa, tagaṇa, jagaṇa, and 2 heavy syllables in the odd (lines);
but in the even (2) tagaṇas, jagaṇa, and 2 heavy syllables, then that is the reverse (Viparīta-) of the former (metre)(i.e. Viparītākhyānikā).

This metre then is the reverse of the previous one, and has Upindavajirā in the odd lines, and Indavajirā in the even. Another name for this metre would therefore be Haṁsī (see comm. to vs. 63).

[Hariṇaplutā]

Hariṇaplutā sau slau g, nbhau bhrau || ChŚā 5:39 ||
Sayugātsalaghū viṣame gururyuji nabhau bharakau Hariṇaplutā || VR 179 ||

⏑⏑–⏑⏑–⏑⏑–⏑–¦¦⏑⏑⏑–⏑⏑–⏑⏑–⏑–
Sasato salagā visame; same nabhabharā bhavate Hariṇaplutā.[178] [112]

Sasato = after sagaṇa x 2 (abl.)[179]; salagā = sagaṇa + light syllable + heavy syllable; visame = in the odd (loc.); same = in the even (loc.); nabhabharā = nagaṇa + bhagaṇa x 2 + ragaṇa; bhavate = has (pres. ind. med.); Hariṇaplutā = proper name.

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[177] MP: Viparītapubbo.
[178] a) MR[14]: slagā; **b)** Fry: na bha bha ra; MR[14]: nabhabhara bhavatī Harināṇaplutā; Vim, Dīp: bhavatī; MK, MP, MR[93], Dhm, Laṅk, Sid: bhavati; MP: Harinaplutā; MR[93]: Harinapulutā (sic).
[179] Note that again we have an ablative singular, where we might have expected a plural.

(If) after 2 sagaṇas there is (another) sagaṇa, a light syllable, and a heavy syllable in the odd (lines);
and in the even nagaṇa, 2 bhagaṇas, and ragaṇa - that is Hariṇaplutā.

[Aparavatta]

Aparavaktraṁ nau rlau g, njau jrau || ChŚā 5:40 ||
Ayuji nanaralā guruḥ same njamaparavaktramidaṁ tato jarau || VR 180 ||

⏑⏑⏑⏑⏑¦–⏑–⏑–¦¦⏑⏑⏑⏑–⏑⏑¦–⏑–⏑–
Yadi nanaralagā; najā jarā yadi ca tadāparavattam-icchati.[180] [113]

Yadi = if; nanaralagā = nagaṇa x 2 + ragaṇa + light syllable + heavy syllable; najā = nagaṇa + jagaṇa; jarā = jagaṇa + ragaṇa; yadi = if; ca = and; tadā = then; Aparavattam = proper name; icchati = is required.

If there are 2 nagaṇas, ragaṇa, a light syllable, and a heavy syllable (in the odd lines); and if there are nagaṇa, 2 jagaṇas, and ragaṇa (in the even) then (the name) Aparavatta is required.

This metre is derived from Vetālīya (14 + 16 mattā), with all the syllables fixed. Perhaps Vatta in the title is because the cadence is the characteristic jagaṇa cadence (in the posterior lines) of that metre.

Example, Madhuratthavilāsinī 154:

⏑⏑⏑⏑⏑¦–⏑–⏑–
Usabhavatipure puruttame,
⏑⏑⏑⏑–⏑⏑¦–⏑–⏑–
Jinavasabho Bhagavā hi Vessabhū,
⏑⏑⏑⏑⏑¦–⏑–⏑–
Upavanavihare manorame,
⏑⏑⏑⏑–⏑⏑¦–⏑–⏑–
Nirupadhisesam-upāgato kirā ti.

[Pupphitaggā]

Puṣpitagrā nau ryau, njau jrau g || ChŚā 5:41 ||
Ayuji nayugarephato yakāro yuji ca najau jaragāśca Puṣpitāgrā || VR 181 ||
vadanty-aparavaktrākhyaṁ vaitālīyaṁ vipaścitaḥ |
puṣpitāgrābhidhaṁ kecid-aupacchandasikaṁ tathā || VR 180 ||

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[180] MR[14]: a) nanarlagā; MR[93]: Yadinnaraḷagā; b) MR[93]: Yadi va; MR[14]: yadi vadandāpara-

⏑⏑⏑⏑⏑¦–⏑–⏑––¦¦⏑⏑⏑⏑–⏑⏑¦–⏑–⏑––

Visamam-upagatā nanā rayā ce; najajaragā samake ca Pupphitaggā.[181] **[114]**

Dvayam-idaṁ Vetālīyappabhedo[182]

Visamam = odd; upagatā = comes; nanā = nagana x 2; rayā = raganа + yaganа; ce = if; najajaragā = naganа + jaganа x 2 + raganа + heavy syllable; samake = in the even (loc.); ca = and; Pupphitaggā = proper name.

Dvayam-idaṁ = this pair; Vetālīya = proper name; pabhedo = kinds

If 2 naganas, raganа, and yaganа come in the odd (lines);
and naganа, 2 jaganas, raganа, and a heavy syllable in the even - (that is) Pupphitaggā.

This pair (i.e. Aparavatta & Pupphitaggā) are kinds of Vetālīya.

The last line is unmetrical, but as we can see from the Sanskrit, it is a translation of a verse in Vṛttaratnākara, which itself is unusual in being in Vatta metre, and is a comment on the preceding metres in the text. This is the only line in Vuttodaya which is written in prose.

Pupphitaggā is derived from Opacchandasaka (16 + 18 mattā), with all the syllables fixed.

Example, Mahāvaṁsa 18.68:

⏑⏑⏑⏑⏑¦–⏑–⏑––
Iti Kusumapure sare saraṁsā
⏑⏑⏑–⏑⏑¦–⏑–⏑––
Bahuvidhacārudhajākulā visālā
⏑⏑⏑⏑⏑¦–⏑–⏑––
Surucirapavarorubodhipūjā
⏑⏑⏑–⏑⏑¦–⏑–⏑––
Arunaracittavikāsinī ahosi.

[Yavamatī]

Yavamatī rjau rjau, jrau jrau g || ChŚā 5:42 ||
Syādayugmake rajau rajau same tu jarau jarau gururyavātparā matīyam || VR 183 ||

–⏑–⏑–⏑–⏑–⏑–⏑¦⏑–⏑–⏑–⏑–⏑–⏑––

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[181] **a)** MK: nana; MR[93]: Puppitaggā; Fry: Pubbitaggā.
[182] MR[93]: Dyiyam-ida (sic); MP, MR[93]: Vetāliy-; Dhm, Lańk put this line in brackets. Sid omits the line - it is evidently a commentarial gloss, and does not belong to the original text.

Sā Yavādikā -matī rajā rajā; tu samesame jarā jarā garū bhaveyyuṁ.[183] [115]

Sā = that; Yava- = first half of the proper name; ādikā = at the beginning; -matī = second half of the proper name; rajā = ragaṇa + jagaṇa; rajā = ragaṇa + jagaṇa; tu = but; samesame = same & asame = in the even, & in the odd (loc.); jarā = jagaṇa + ragaṇa; jarā = jagaṇa + ragaṇa; garu = heavy syllable (-ū is m.c.); bhaveyyuṁ = should have (opt.).

That (metre with) Yava- at the beginning, and -matī (i.e. Yavamatī), should have ragaṇa, jagaṇa, ragaṇa, and jagaṇa in the odd (lines);
but in the even jagaṇa, ragaṇa, jagaṇa, ragaṇa, and a heavy syllable.

Note that this metre is unusual as it is defined as having a short syllable at the end of the first line, see comm. to vs. 49 for further references.
There is a difficulty in the syntax here, as asame, which comes after same in the 2nd line, has to be associated with the definition in the previous line. I know of no other place in the work where the syntax of the definition seems so confused. The interpretation here follows the Sinhala Sannaya (which is possibly written by the author himself).
Note that J takes a reading tvasamesame, which solves the syntax problem in this verse, but unfortunately in unmetrical, with the last syllable of the first line now being found in the second line.
Both the Sanskrit and the Pāḷi run into difficulties with the name (Yāvamatī, which scans as – ⏑ ⏑ –), and have recourse to dividing it into segments in order to fit it into the metre.

Iti Vuttodaye Chandasi Addhasamavuttaniddeso Nāma Catuttho Paricchedo[184]
Such is the Fourth Chapter in the Prosody The Composition of Metre
which is called The Description of the Half-Similar Line Metres

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[183] **b)** MR[14], Vim, Dhm, Dīp, Laṅk: guru-; MR[93]: jajā jajā guruṁ; Fry, Kat, Th: tvasamesame; MK, Fry, Th: garubbhaveyyuṁ;
[184] MK, MP, MR[14], MR[93], Vim, Dhm, Sid: Iti addhasamavuttaparicchedo catuttho; Fry: Iti aḍḍhasama-vuttaparicchedo catuttho; Kat: aḍḍha-; Th: -vutti-.

[5. Visamavuttaniddeso[185]]
The Description of the Disimilar (Line) Metres

Vattappabhedo[186]
The Vatta Section

Introduction to Vatta

It is one of the more curious facts of Indian Prosody that the most common of the metres used in Sanskrit and Pāḷi is so poorly described in the works on the subject. There is not even agreement on the name. Vṛttaratnākara in its first rule says it is known as Vaktra or Anuṣṭhubha. Many writers refer to it as the Śloka (Pāḷi: Siloka). [187]

Also the placing of the metre in the descriptions varies. Piṅgala has a special section for it, which all things considered seems best; Vṛttaratnākara places it in the Āryā chapter, between the Vaitālīya and Mātrāsamaka metres (though it is not a measure, but a syllabic, metre). Vuttodaya has it in the Visamavutta section (though it does not have fixed syllables in all four lines, while it omits the true Visamavutta metres like Uggatā, Sorabhaka, and Lalita, which are included in Vṛttaratnākara).

Again the variations that are described are sometimes incorrect or incomplete. Warder (PM, pg 174) noted that Piṅgala's description of Pathyāvatta is 'garbled'; and that Halāyudha gives only a 'very incomplete description of the vipulā usages'. In the prosodies, Mavipulā, which is quite common in the Vatta odd lines, is omitted; while Tavipulā, which never occurs, is described.

The standard desciption of the Vatta metre in the prosodies is of a metre having a yagaṇa cadence in all four lines, which doesn't seem to exist in the texts, and the vipulā (variations) that are given, when they are applied to all four lines of a verse, as according to Śrī Saitava they should be, also do not occur.

We are left then with a very unsatisfactory state of affairs, and a great deal of confusion in the descriptions, both in the Sanskrit prosodies, and in Vuttodaya, which is based on them.

Because of this it is perhaps best to give here a summary of what the main metre actually looks like in the texts, before proceeding to the description in the verses that follow. The actual usage the profile of the pathyā form of the metre is as follows:

odd lines: ⏑⏑⏑⏑¦⏒––⏑

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[185] Fry, Vim, Dhm, Sid exclude -niddeso in the end-title. Sid: Pañcamo Paricchedo; Th: Visamavuttaniddesa-pañcamapariccheda.

[186] Fry: -bhhedo (sic); This title appears as an end title in the manuscripts after vs. 125 (S omits it).

[187] A term which is used in the Canon ostensibly by the Buddha himself, in Mahāsamayasutta (D. 20, verse 5).

even lines: ⏑⏑⏑⏑¦⏒–⏒⏑

The opening in both the odd and the even lines avoids two successive shorts in 2nd and 3rd positions (i.e. ⏑⏒⏒⏑¦). According to ChŚā 5:11: dvitīyacaturthayo raśca, in the even lines the opening ⏑–⏒–¦ is also avoided, and although this rule is omitted by both VR and Vutt., it is applied in the texts.

In the medieval period there are four variations that occur in the odd lines:

navipulā ⏑⏑⏑⏑¦⏒⏒⏒⏑
bhavipulā ⏑⏑⏑⏑¦–⏒⏒⏑
mavipulā ⏑⏑⏑⏑¦–,––⏑
ravipulā ⏑⏑⏑⏑,¦–⏒–⏑

which are also known as the 1st, 2nd, 3rd, and 4th vipulās respectively. The word-breaks which are described here are omitted in the prosodies, but applied for the most part in the texts themselves.

[Vatta]

Pādasyānuṣṭubvaktram; na prathamātsnau; dvitīyacaturthayo raśca; vānyat; ya caturthāt. || ChŚā 5:9 - 13 ||
Vaktraṁ nādyānnasau syātāmabdheryo 'nuṣṭubhi khyātam || VR 43 ||

––⏒–¦⏒–––¦¦––––¦⏒–––
Naṭṭhakkharesu pādesu snādimhā; yoṇṇavā Vattaṁ.[188] [116]

Na = no; aṭṭha = eight; akkharesu = in syllables (loc.); pādesu = in a line (loc.); snā = sagaṇa + nagaṇa; ādimhā = after the beginning (abl.); yo = yagaṇa; aṇṇavā = (oceans, of which there are) after four (abl. sing); Vattaṁ = proper name.

In a line of eight syllables, (if) there is no sagaṇa (or) nagaṇa after the beginning (syllable); and yagaṇa after four (syllables) - (that is) Vatta.

The rule that neither sagaṇa nor nagaṇa may appear after the first syllable in the line in effect means that there should not be 2 light syllables in 2nd and 3rd positions in the line. This also applies for the rest of the metres and variations that are described in this section.

As long as we bear this in mind, we can give the profile for the Vatta metre as described in this verse like this:

⏑ ⏑ ⏑ ⏑ ¦ ⏒ – – ⏑ x 4

[188] Th: Nāṭṭhakkaresu; MR[14]: sṇādimhā; MP, MR[14]: yonnavā: Fry: yo 'ṇṇava (thereby making a Pathyā line).

[Pathyāvatta]

Pathyā yujo j || ChŚā 5:14 ||
Yujorjena saridbhartuḥ Pathyāvaktraṁ prakīrtitam || VR 44 ||

⏑–⏑–¦⏑–––¦¦–––––¦⏑–⏑–
Samesu sindhuto jena Pathyāvattaṁ pakittitaṁ.[189] **[117]**

Samesu = in the even (loc.); sindhuto = (oceans, of which are four) after four (abl.)(not in PED); jena = jagaṇa (inst.); Pathyāvattaṁ = proper name; pakittitaṁ = proclaimed.

(If) in the even (lines) after four (syllables) there is jagaṇa, that is proclaimed (to be) Pathyāvatta.

Profile:

⏒ ⏒ ⏒ ⏒ ¦ ⏑ – – ⏒
⏒ ⏒ ⏒ ⏒ ¦ ⏑ – ⏑ ⏒ x 2

This is by far the most common form of the metre in the Medieval times. Jinacarita, for example has 328 verses in Vatta metre, 98% of which are Pathyā.

Example: Jinacarita 1-7:[190]

–⏑––¦⏑–––¦¦⏑–––¦⏑–⏑–
Uttamaṁ uttamaṅgena namassitvā Mahesino
––⏑⏑¦⏑––⏑¦¦–⏑––¦⏑–⏑–
Nibbānamadhudaṁ pādapaṅkajaṁ sajjanālinaṁ,

⏑––⏑¦⏑–––¦¦––––¦⏑–⏑–
Mahāmohatamaṁ loke dhaṁsentaṁ Dhammabhākaraṁ
–⏑––¦⏑–––¦¦–⏑––¦⏑–⏑–
Pātubhūtaṁ mahātejaṁ Dhammarājodayācale,

–⏑–⏑¦⏑–––¦¦⏑–⏑⏑¦⏑–⏑–
Jantucittasare jātaṁ pasādakumudaṁ sadā
––––¦⏑–––¦¦––⏑⏑¦⏑–⏑–
Bodhentaṁ Saṅghacandañ-ca sīlorukiraṇujjalaṁ,

⏑–⏑–¦⏑–––¦¦⏑–⏑⏑¦⏑–⏑–
Tahiṁ tahiṁ suvitthiṇṇaṁ Jinassa caritaṁ hitaṁ
⏑––⏑¦⏑–––¦¦⏑––⏑¦⏑–⏑–
Pavakkhāmi samāsena sadānussaraṇatthiko.

⏑–––¦⏑–––¦¦–⏑–⏑¦⏑–⏑–

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[189] **b)** MK, MR[93]: Patthyā-; Fry: pakittitam (sic).
[190] The first fifty verses of this poem are all in the Pathyā form of the Siloka metre.

Paṇītaṁ taṁ sarantānaṁ dullabham-pi sivaṁ padaṁ
⏑ – ⏑ – ¦ ⏑ – – – ¦¦ ⏑ ⏑ – – ¦ ⏑ – ⏑ –
Adullabhaṁ bhave bhogapaṭilābhamhi kā kathā?

– – – – ¦ ⏑ – – – ¦¦ – ⏑ – ⏑ ¦ ⏑ – ⏑ –
Tasmā taṁ bhañña mānaṁ me cittavuttapadakkamaṁ,
– ⏑ – ⏑ ¦ ⏑ – – – ¦¦ – ⏑ – ⏑ ¦ ⏑ – ⏑ –
Sundaraṁ madhuraṁ suddhaṁ sotusotarasāyanaṁ,

– ⏑ – ⏑ ¦ ⏑ – – – ¦¦ ⏑ – – ⏑ ¦ ⏑ – ⏑ –
Sotahatthapuṭā sammā gahetvāna nirantaraṁ
⏑ ⏑ – ⏑ ¦ ⏑ – – – ¦¦ – ⏑ – ⏑ ¦ ⏑ – ⏑ –
Ajarāmaram-icchantā sādhavo paribhuñjatha.

[Viparītavatta]

Viparītaikīyam || ChŚā 5:15 ||
Ojayorjena vāridhestadeva Viparītādi || VR 45 ||

– – ⏑ – ¦ ⏑ – ⏑ – ¦¦ ⏑ – ⏑ ⏑ ¦ ⏑ – – –
Ojesu jena sindhuto tam-eva Viparītādi.[191] [118]

Ojesu = in the odd (not in PED or DP) (loc.); jena = jagaṇa (inst.); sindhuto = (oceans, of which are four) after four (abl.); tam eva = that; Viparīta = (first half of proper name, meaning:) reverse; ādi = at the beginning.

That which has jagaṇa after four (syllables) in the odd lines, has Viparīta- at the beginning (of the name).

Profile:

⏑ ⏑ ⏑ ⏑ ¦ ⏑ – ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ¦ ⏑ – – ⏑ x 2

The Vivaraṇa has the following rule: Ojesv-iccādi visamesu caturakkharato parena jena tam-eva Pathyāvattaṁ Viparītādi, Viparītapathyā tyattho.

Note about Norman's usage.

[Capalāvatta]

Capalāyujo n || ChŚā 5:16 ||
Capalāvaktramayujornakāraścetpayorāśeḥ || VR 46 ||

⏑ – – – ¦ ⏑ ⏑ – ¦¦ ⏑ ⏑ – – ¦ ⏑ – – –

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[191] a) MR[14]: sindhuno; **b)** MK, MP, MR[93]: Viparitādi

Nakāro ce jaladhito Capalāvattam-iccetaṁ.[192] **[119]**

Nakāro = nagaṇa; ce = if; jaladhito = (oceans, of which there are four) after four (abl.); Capalāvattam = proper name; icc = iti = quotation marker; etaṁ = that.

If it has nagaṇa after four (syllables) that is Capalāvatta.

Profile:

⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ¦ ⏑ – – ⏑ x 2

Nagaṇa occurs frequently enough in the odd lines, but the even line cadence doesn't occur normally, so it is not possible to give an example here.

[Piṅgalavipulā]

Vipulā yuglaḥsaptamaḥ || ChŚā 5:17 ||
Yasyāṁ laḥ saptamo yugme sā Yugmavipulā matā || VR 47 ||

⏑ – – – ¦ ⏑ – – – ¦¦ ⏑ ⏑ – – ¦ ⏑ – ⏑ –
Same lo sattamo yassā vipulā Piṅgalassa sā.[193] **[120]**

Same = in the even (loc.); lo = light syllable; sattamo = seventh; yassā = that which; vipulā = variation; Piṅgalassa = proper name (gen.); sā = that.

That which has a light syllable in the seventh (syllable) in the even lines - that is (called) Pingala's Variation.

Although the example is the same as the Pathyā form, the description seems to allow for any cadence that has a light 7th syllable in the even lines. In the Sanskrit parallels it is said that the light 7th is confined to the even lines only, but this restriction is left out of the verse here.

[Setavavipulā]

Sarvataḥ Saitavasya || ChŚā 5:18 ||
Saitavasyākhileṣvapi || VR 48 ||

– ⏑ – – ¦ ⏑ – ⏑ –
Setavassākhilesu pi.[194] **[121]**

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[192] a) MR[93]: Takāro.
[193] **a)** MR[14], lossattamo; Sid: sattame;
[194] MR[14]: Sveta-; Laṅk, Th: -ākhilesvapi;

Setavassa = proper name (gen.); akhilesu = in all (loc.); pi = emphatic (*untranslated*).

(But) in Setava's (opinion) (it should be) in all (the lines).

These two descriptions of the Vipulā refer to the variations that are to follow. According to Śrī Piṅgala, the metre has the variations only in the prior line; and has the jagaṇa in the cadence of the posterior lines. According to Śrī Saitava it should have the variation in all four lines[195] *for it to count as Vipulā.*

[Bhavipulā[196]]

Bhrau ntau ca || ChŚā 5:19 ||
Bhenābdhito bhādvipulā || VR 49 ||

– – ⏑ – ¦ – ⏑ ⏑ –
Bhenaṇṇavā tabbipulā.[197] **[122]**

Bhena = bhagaṇa (inst.); aṇṇavā = (oceans, of which there are four) after four (abl.); tabbipulā = taṁ vipulā = that variation.

(If) after four (syllables) it has bhagaṇa, that (i.e. Bha-) is the variation (-vipulā).

Bhavipulā profile (according to Piṅgala):

⏒ ⏒ ⏒ ⏒ ¦ – ⏑ ⏑ ⏒
⏒ ⏒ ⏒ ⏒ ¦ ⏑ – ⏑ ⏒ x 2

Bhavipulā profile (according to Setava):

⏒ ⏒ ⏒ ⏒ ¦ – ⏑ ⏑ ⏒ x 4

Bhavipulā is also known as vipulā 2.

Example of Bhavipulā according to Piṅgala, Madhuratthavilāsinī 183:

⏑ – ⏑ – ¦ ⏑ – – – ¦¦ – ⏑ – – ¦ ⏑ – ⏑ – pathyā
Garūhi gītanāmena, Buddhadatto ti vissuto,
– – – – ¦ – ⏑ ⏑ – ¦¦ ⏑ ⏑ – ⏑ ¦ ⏑ – ⏑ – bhavipulā
Thero katvā aṭṭhakathaṁ, Madhuratthavilāsiniṁ.

[Ravipulā]

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[195] This never occurs in the texts.
[196] The name here, and in the other variations below, follows the Vivaraṇa.
[197] MP: Bhenannavā; Kat, Th: Bhabbipulā.

Bhrau ntau ca || ChŚā 5:19 ||
Itthamanyā raścaturthāt || VR 50 ||

–⏑––¦–⏑––
Evam-aññā ro catutthā.[198] [123]

Evam = this; aññā = another; ro = ragaṇa; catutthā = after the fourth (abl.).

(If) after the fourth (syllable) there is ragaṇa, this is another (variation, i.e. Ravipulā).

Ravipulā profile (according to Piṅgala):

⏓ ⏓ ⏓ ⏓ ¦ – ⏑ – ⏓
⏓ ⏓ ⏓ ⏓ ¦ ⏑ – ⏑ ⏓ x 2

Ravipulā profile (according to Setava):

⏓ ⏓ ⏓ ⏓ ¦ – ⏑ – ⏓ x 4

Ravipulā is also known as vipulā 4.
There is normally a word-break after the 4th syllable, though this goes unnoticed in the prosodies it is applied in the texts.

Example, Dāṭhāvaṁsa 73 (Ch. 2.11):

–⏑––¦⏑–––¦¦–⏑––¦⏑–⏑– pathyā
Bodhito pañcame vasse cittamāse Mahāmuni
⏑–⏑–¦–⏑––¦¦–⏑–⏑¦⏑–⏑– ravipulā
Uposathe kāḷapakkhe Nāgadīpam-upāgami.

[Navipulā]

Bhrau ntau ca || ChŚā 5:19 ||
No 'mbudheścennavipulā || VR 51 ||

–⏑––¦⏑⏑⏑–
Noṇṇavā ce Navipulā.[199] [124]

No = nagaṇa; aṇṇavā = (oceans, of which there are four) after four (abl.); ce = if; Navipulā = proper name.

If after the fourth (syllable) there is nagaṇa, (that is) Navipulā.

Navipulā profile (according to Piṅgala):

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[198] MP, Fry: catuttho.
[199] MP: Nonnavā; Sid omits ce (by mistake);

⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ¦ ⏑ – ⏑ ⏑ x 2

Navipulā profile (according to Setava):

⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ ⏑ ⏑ x 4

Navipulā is also known as vipulā 1.

Example, Uttaravinicchaya 287:

⏑⏑––¦⏑⏑⏑⏑¦¦–⏑––¦⏑–⏑– navipulā
Anuvādādhikaraṇa-paccayāpattiyo kati?
⏑⏑––¦⏑⏑⏑⏑¦¦–⏑–⏑¦⏑–⏑– navipulā
Anuvādādhikaraṇa-paccayā tividhā siyuṁ.

[Tavipulā]

Bhrau ntau ca || ChŚā 5:19 ||
To 'bdhestatpūrvānyā bhavet || VR 52 ||

–⏑–⏑¦––⏑–
Toṇṇavā tathāññā siyā.[200] **[125]**

To = tagaṇa; aṇṇavā = (oceans, of which there are four) after four (abl.); tathā = in the same way; aññā = another; siyā = will be (fut.).

In the same way (if) after the fourth (syllable) there is tagaṇa, (that) will be another (variation) (i.e. Tavipulā).

Tavipulā is very rare indeed, and it's not clear if it ever used as a real variation, though it is, of course, possible theoretically.

Profile:

Tavipulā profile (according to Piṅgala):

⏑ ⏑ ⏑ ⏑ ¦ – – ⏑ ⏑
⏑ ⏑ ⏑ ⏑ ¦ ⏑ – ⏑ ⏑ x 2

Tavipulā profile (according to Setava):

⏑ ⏑ ⏑ ⏑ ¦ – – ⏑ ⏑ x 4

Tavipulā is also known as vipulā 6.

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[200] MP: Tonnavā.

Example: Vinayavinicchaya 1970:

⏑ – ⏑ – ¦ – – ⏑ – ¦¦ ⏑ – ⏑ – ¦ ⏑ – ⏑ – tavipulā
Avassutassāvassutā, manussa puggalassa yā,
⏑ – ⏑ – ¦ ⏑ – ⏑ – ¦¦ – – – – ¦ ⏑ – ⏑ – Anuṭṭhubha
Sarīram-assa tena vā, phuṭṭhā pārājikā siyā.

* * *

Now that the variations have been described, we may note that three that have been omitted. The first is Mavipulā, which though it has not been described, does in fact appear quite often as a variation in the texts.

Mavipulā profile:

⏒ ⏒ ⏒ ⏒ ¦ – , – – ⏒
⏒ ⏒ ⏒ ⏒ ¦ ⏑ – ⏑ ⏒ x 2

Mavipulā is also known as vipulā 3.
There is normally a word-break after the 5th syllable.

Example, Uttaravinicchaya 740:

– – ⏑ – ¦ –, – – – ¦¦ – ⏑ – ⏑ ¦ ⏑ – ⏑ – mavipulā
Kaṇṇaṁ gahetvā tattheva, kaddamaṁ yadi dhovati.
– ⏑ – – ¦ – – – – ¦¦ – ⏑ – – ¦ ⏑ – ⏑ – mavipulā-type[201]
Bhikkhunī kāyaṅgāneva, tāni nissaggiyāni hi.

Next is Javipulā, which in the early Canonical period, which, as I have shown elsewhere, is influenced by the Vedic form of the metre,[202] is the most popular variation, though it only rarely appears in the Classical period.

Javipulā profile:

⏒ ⏒ ⏒ ⏒ ¦ ⏑ – ⏑ ⏒
⏒ ⏒ ⏒ ⏒ ¦ ⏑ – ⏑ ⏒ x 2

Javipulā is also known as the Anuṭṭhubha variation.

Example, Uttaravinicchaya 648:

– ⏑ – – ¦ ⏑ – ⏑ – ¦¦ ⏑ ⏑ ⏑ ⏑ ¦ ⏑ – ⏑ – Anuṭṭhubha
Ehibhikkhūpasampadā, saraṇagamanena ca;
– – – ⏑ ¦ ⏑ – – – ¦¦ ⏑ ⏑ – ⏑ ¦ ⏑ – ⏑ – pathyā

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[201] This variation has the correct sequence of lights and heavys, but lacks the short 3rd syllable and the caesura after the fifth.
[202] See my study of Pārāyanavagga ???

Pañhābyākaraṇovādā, garudhammapaṭiggaho.

Savipulā, which was a popular variation to the Vatta in the Canonical period, is very rare in the Classical period.

Savipulā profile:

⏑ ⏑ ⏑ ⏑ ¦ ⏑ ⏑ – ⏑
⏑ ⏑ ⏑ ⏑ ¦ ⏑ – ⏑ ⏑ x 2

Savipulā is also known as vipulā 5.

Example, Uttaravinicchaya 285:

⏑ – – ⏑ ¦ ⏑ ⏑ – – ¦¦ ⏑ ⏑ – – ¦ ⏑ – ⏑ – savipulā
Vivādādhikaraṇamhā, kati āpattiyo siyuṁ?
⏑ – – ⏑ ¦ ⏑ ⏑ – – ¦¦ – ⏑ – – ¦ ⏑ – ⏑ – savipulā
Vivādādhikaraṇamhā, dve panāpattiyo siyuṁ.

Atrānuktaṁ gāthā || ChŚā 8:1 ||

⏑ ⏑ – ⏑ ⏑ – – –
Viṣamākṣarapādaṁ vā
– – ⏑ ⏑ – ⏑ ⏑ – ⏑ –
Pādairasamaṁ daśadharmavat |
– – – – ⏑ – –
Yacchando noktamatra
– – ⏑ – – ⏑ – – –
Gātheti tatsūribhiḥ proktam || VR 195 ||

⏑ – ⏑ – ¦ ⏑ – – – ¦¦ ⏑ – – – ¦ ⏑ – ⏑ –
Na dissatettha yaṁ chandaṁ payoge dissate yadi,
⏑ ⏑ – ⏑ ¦ ⏑ – – – ¦¦ – – – – ¦ ⏑ – ⏑ –
Visamakkharapādan-taṁ Gāthā sāmaññanāmato.[203] **[126]**

Na = not; dissati = seen; ettha = here; yaṁ = that; chandaṁ = metre; payoge = practice; dissate = is seen (pres. ind. med.); yadi = if; Visama = dissimilar; akkhara = syllables; pādan = line; taṁ = that; Gāthā = proper name (= verse, or stanza)(*untranslated*); sāmañña = general; nāmato = named as (abl.).

If there is a metre that is not seen here, but is seen in practice, which has lines with syllables that are dissimilar, that is generally named as Gāthā.

The verse in VR comes at the end of an extensive description of the true Viṣamavṛtta metres, and the example therefore is also written in Viṣama-style. The verse in

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[203] **c)** MK: visa- is missing from the start of this line (elipsis); Laṅk, Kat, Th: -pādaṁ; d) MR[14]: tathā.

Vuttodaya, of course comes after the description of the Vatta metre, and is therefore translated into the Vatta metre. It maybe that Ven. Saṁgharakkhita wanted this verse to cover the other Vipulā uses that are not described herein, but which he would, of course, have been aware of.

Iti Vuttodaye Chandasi Visamavuttaniddeso Nāma Pañcamo Paricchedo[204]
Such is the Fifth Chapter in the Prosody The Composition of Metre
which is called The Description of the Dissimilar Line Metres

[204] MK, MP, MR[14], Fry, Vim, Dhm, Sid: Iti Visamavuttapariccheda pañcamo; MR[93]: Iti Visa[ ]vuttapariccheda pañcamo (elipsis); Th: -vutti-.

[6. Chappaccayavibhāgo[205]]
The Analysis of the Six Procedures

Making a Table

Dvikau glau; miśrau ca; pṛthaglā miśrāḥ; vasuvastrikāḥ || ChŚā 8:20 - 23 ||
Pāde sarvagurāvādyāllaghuṁ nyasya guroradhaḥ ।
Yathopari tathā śeṣaṁ bhūyaḥ kuryādamuṁ vidhim || VR 197 ||
Ūne dadyādgurūneva yāvatsarvalaghurbhavet ।
Prastāro 'yaṁ samākhyātaśchandovicitivedibhiḥ || VR 198 ||

– – – –¦⏑ – – –¦¦ – ⏑ – –¦⏑ – ⏑ –
Patthāre: sabbage pāde pubbagādho lpare samā;
– – ⏑ –¦ – ⏑ ⏑ –¦¦ – – – –¦⏑ – ⏑ –
Pubbe garutvevam-ime; kattabbā yāva sabbalo.[206] [127]

Patthāre = in tabulation (loc.); sabba = all; ge = heavy syllables (loc.); pāde = in the line (loc.); pubba = first; ga = heavy syllable; adho = under; la = light syllable; pare = after; samā = same; pubbe = before; garū = heavy syllables; tu = but; evam = this; ime = this; kattabbā = should be made (fut. pass. part); yāva = until; sabba = all; lo = light syllables.

In tabulation:
1) in the line that has all heavy syllables: under the first heavy syllable (write) a light syllable;
2) after (that light syllable) (write) the same (as in the line above);
3) but before this (write) heavy syllables;
4) this should be done until (there is a line with) all light syllables.

This describes the way to create a table that shows all the different permutations that are possible in any given metre. The method is as follows:
Write a line with only heavy syllables in it (we may take a Patiṭṭhā line, having 4 syllables as an example).

1. Write a light syllable under the first heavy syllable in the line (here the first syllable is a heavy syllable, but, as we will see, it may occur in other positions):

– – – –
⏑

2. After that light syllable write the same syllables as in the line above:

– – – –
⏑ – – –

3. Before this light syllable write heavy syllables (here the light syllable stands at the beginning of the line, so we cannot write any heavy syllables before it).

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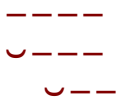
[205] Sid: Chaṭṭho Paricchedo; Th: Chappaccayavibhāga-chaṭṭhapariccheda.
[206] a) MR[14]: Patthāro; **c)** MR[14], MR[93], Dīp, Laṅk: guru-; Fry, Kat, Th: garu te camime; **d)** MK, Fry, Kat, Th: sabbalā; Sid adds the end-title: Iti Pattharavidhi (sic = Patthāra-) after this verse.

4. This should be done until there is a line where all are light syllables (so we now continue the procedure with the third line):

1. Write a light syllable under the first heavy syllable in the line:

2. After that light syllable write the same syllables as in the line above:



3. Before this light syllable write heavy syllables:

4. This should be done until there is a line where all are light syllables (so we now continue the procedure with the fourth line):

1. Write a light syllable under the first heavy syllable in the line:

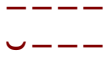
2. After that light syllable write the same syllables as in the line above:

3. Before this light syllable write heavy syllables (here the light syllable stands at the beginning of the line, so we cannot write any heavy syllables before it).
4. This should be done until there is a line where all are light syllables (so we now continue the procedure with the fifth line):

1. Write a light syllable under the first heavy syllable in the line:

2. After that light syllable write the same syllables as in the line above:

3. Before this light syllable write heavy syllables...



– ◡ – –
◡ ◡ – –
– – ◡ –

If we continue with this procedure we will eventually have a table like this:

1. – – – –
2. ◡ – – –
3. – ◡ – –
4. ◡ ◡ – –
5. – – ◡ –
6. ◡ – ◡ –
7. – ◡ ◡ –
8. ◡ ◡ ◡ –
9. – – – ◡
10. ◡ – – ◡
11. – ◡ – ◡
12. ◡ ◡ – ◡
13. – – ◡ ◡
14. ◡ – ◡ ◡
15. – ◡ ◡ ◡
16. ◡ ◡ ◡ ◡

By following this procedure we have created a table which shows the 16 possible permutations for the Patiṭṭhā metre.

For the possible numbers of permutations that each metre can have in theory, refer to the table accompanying vs. 14 above.

Finding the Lost Metre

Lardhe; saike g || ChŚā 8:24 - 25 ||
Naṣṭasya yo bhavedaṅkastasyārdhe 'rdhe same ca laḥ |
Viṣame caikamādhāya syādardhe 'rdhe gururbhavet || VR 199 ||

– – ◡ – ¦ ◡ – – – ¦¦ – – – ◡ ¦ ◡ – ◡ –
Naṭṭhassa: yo bhaveyyaṅko tasmiṁ loddhikate same;
◡ ◡ – – ¦ ◡ ◡ ◡ – ¦¦ ◡ – – ◡ ¦ ◡ – ◡ –
Visame tvekasahite bhaveyyaddhikate garu.[207] **[128]**

Naṭṭhassa = for the lost (gen.); yo = that; bhaveyya = if it is (opt.); aṅko = number (this meaning not in PED or DP); tasmiṁ = in that (loc.); lo = light syllable; addhikate = divide in half (loc.); same = even; visame = odd; tu = but; eka = one; sahite = with; bhaveyya = if it is; addhikate = divide in half; garu = heavy syllable.

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[207] **a)** MP: -aṁke; MK, MR[14], MR[93]: -aṁko; **b)** Fry: tasmin (sic); MP, MR[93], Vim, Sid: loddhīkate; c) MR[93]: tvetosihite (sic); **d)** Vim, Sid: -addhīkate; MR[93]: āddhīkate; MR[14], MR[93], Laṅk, Sid: guru; Sid adds the end-title: Iti Naṭṭhavidhi after this verse.

For the lost (metre): if the number in the (series) is even: divide it in half, (and write) a light syllable;
but if it is odd: (put) one with (it), (then) divide it in half, (and write) a heavy syllable.

This verse explains a quick method to find out the shape of a metre in its serial position in the table. Let's say we want to know what the 9th metre of Patiṭṭhā looks like:

9 is an odd number, therefore add one (= 10), divide it in half (= 5), and write a heavy syllable = – .
5 is also an odd number, therefore add one (= 6), divide it in half (= 3), and write a heavy syllable = –– .
3 is also an odd number, therefore add one (= 4), divide it in half (= 2), and write a heavy syllable = ––– .
2 is an even number, therefore divide it in half (= 1); and write a light syllable = ––– ⏑ .

As the metre is 4 syllables we stop there (compare the result with the table for Patiṭṭhā above).

Finding the Serial Position of a Metre

Pratilomagaṇaṁ dvirlādyam; tatogyekaṁ jahyāt || ChŚā 8:26 - 27 ||
Uddiṣṭaṁ dviguṇānādyāduparyaṅkānsamālikhet |
Laghusthā ye ca tatrāṅkāstaiḥ saikairmiśritairbhavet || VR 200 ||

––⏑–¦⏑–––¦¦–––⏑¦⏑–⏑–
Ekādinukkamenaṅke pubbādho dviguṇe likhe;
–⏑–⏑¦⏑–––¦¦––––¦⏑–⏑–
Missitehi lahuṭṭhehi sekehuddiṭṭhakaṁ bhave.[208] **[129]**

Eka = one; ādi = beginning with; anukkamena = in succession; aṅke = numbers (this sense not in PED or DP); pubba = first; adho = below; dvi + guṇe = doubled; likhe = should write (opt.); missitehi = from the combination (abl.); lahu = light syllables; ṭhehi = standing; sa + ekehi = together with one; uddiṭṭhakaṁ = designation (this form not in PED, DP, or SED); bhave = will give (opt.).

1) Beginning with one, and in succession, numbers (should be) doubled and written below (starting from) the first (syllable);
2) from the combination (of numbers) the ones standing (below) the light syllables (are added up) together with one (more), (that) will give the (serial) designation (of the Metre).

This is the procedure for finding out the serial designation of the metre in the table.

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[208] a) MR[93], Dīp: Ekādī; MR[14], MR[93]: -aṁke; **b)** Vim, Dhm, Dīp, Laṅk, Sid: diguṇe; **c)** MK, Laṅk, Th: missatehi; Fry: lahutthehi; d) MR[14], Vim: -diṭṭhakam-bhave; Sid adds the end-title: Iti Uddiṭṭhavidhi after this verse.

Let's say the metre is a Patiṭṭhā metre showing the following form: – ◡ – ◡ .
1) Beginning with one, and in succession, numbers should be doubled and written below starting from the first syllable:

– ◡ – ◡
1 2 4 8

2) The ones standing below the light syllables are added up, together with one more:

– ◡ – ◡
1 2 4 8

2 + 8 + 1 = 11; that gives the serial designation of the metre (we can check this against the table above).

Now let's say we want to find the serial position of Vaṁsaṭṭhā in the Jagatī class of metres (there are a possible 4,096 metres in the Jagatī class).

1) Beginning with one, and in succession, numbers should be doubled and written below starting from the first syllable:

◡ – ◡ – – ◡ ◡ – ◡ – ◡ –
1 2 4 8 16 32 64 128 256 512 1024 2048

2) The ones standing below the light syllables are added up together with one more:

◡ – ◡ – – ◡ ◡ – ◡ – ◡ –
1 2 4 8 16 32 64 128 256 512 1024 2048

1 + 4 + 32 + 64 + 256 + 1024 + 1 = 1,382.
Vaṁsaṭṭhā is therefore the 1,382nd metre in the Jagatī series.

Finding Out the Types of Metres

Varṇānvṛttabhavānsaikānauttarādharyataḥ sthitāt |
Ekādikramataścaitānuparyupari nikṣipet || VR 201 ||

– – ◡ ◡ ¦ ◡ – – – ¦¦ – ◡ – – ¦ ◡ – ◡ –
Vuttakkharasamā saṅkhyā likhya sekoparūpari;
– – ◡ – ¦ ◡ – – – ¦¦ – – – – ¦ ◡ – ◡ –
Ekekahīnam-ekādīnuṭṭhāne sabbagādikaṁ.[209] [130]

Vutta = metre; akhara = syllables; samā = same; saṅkhyā = numbers; likhya = having written (abs.); sa + eko = together with one; uparu + upari = above and after; ekeka = one by one ; hīnam = less; eka = one; ādīna = from the beginning; uṭṭhāne = by adding (loc.) (this sense not in PED, DP, or SED); sabbagā = all heavy syllables; ādikaṁ = beginning with.

1) Having written the same (number of) numbers as (there are) syllables in the metre, together with one (more), above and after (each other);
2) by adding one by one - less (the end) one - from the beginning (we get the metres)

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[209] a) MP, MR[14], MR[93]: saṁkhyā; **b)** MK, Fry, Kat: likkhya; MP: likkhyā; MR[93]: likhyā ... ūparī; **c)** MK, MP, MR[14], MR[93], Sid, Kat, Th: -ekādi-; Sid adds the end-title: Iti Lagakriyāvidhi after this verse.

beginning with (that which is) all heavy syllables.

This is a procedure for finding out how many metres there are in a given class, which have, say, one heavy syllable, or two, or three, etc. The procedure as given here is rather elliptic, but the method can be illustrated as in the table below. Let's say we want to examine the Patiṭṭhā class of metres, which has 4 syllables to the line.

One: write 4 cyphers + 1 extra (= 5) above and after each other.
Two: add the first two numbers of the line together, (and write it below).
Three: add the first three numbers of the line together, (and write it below).
Four: add the first four numbers of the line together, (and write it below).
We must leave out the end number.
Five: add the first two numbers on the second line, (and write it below).
Six: add the first three numbers on the second line, (and write it below).
We must leave out the end number.
Seven: add the first two numbers on the 3rd line, (and write it below).
We must leave out the end number.
Eight: shows the completed table.

One:	*Two:*	*Three:*	*Four:*
1 1 1 1 1	***1+1*** *1 1 1*	***1+1+1*** *1 1*	*1+1+1+1 1*
1	*1* ***2***	*1 2* ***3***	*1 2 3* ***4***
1	*1*	*1*	*1*
1	*1*	*1*	*1*
1	*1*	*1*	*1*

Five:	*Six:*	*Seven:*	*Eight:*
1 1 1 1 1	*1 1 1 1 1*	*1 1 1 1 1*	*1 1 1 1 1*
1+2 *3 4*	*1+2+3 4*	*1 2 3 4*	*1 2 3 4*
1 ***3***	*1 3* ***6***	***1+3*** *6*	*1 3 6*
1	*1*	*1* ***4***	*1 4*
1	*1*	*1*	*1*

The important numbers are the ones on the right, so we can rewrite it as follows:

1 1 1 1 ***1***	*There is* ***1*** *metre with 4 heavy syllables (sabba-garu)*
1 2 3 ***4***	*There are* ***4*** *metres with 3 heavy syllables*
1 3 ***6***	*There are* ***6*** *metres with 2 heavy syllables*
1 ***4***	*There are* ***4*** *metres with 1 heavy syllable*
1	*There is* ***1*** *metre with 0 heavy syllables (sabba-lahu)*

We can check this against the table above.

Here are three tables giving a listing of all the types of metres in the various classes:

Table 1[210]

U	A	M	P	S	G	U	A	B	P	T	J	A	S
1	1	1	1	1	1	1	1	1	1	1	1	1	0
1	2	3	4	5	6	7	8	9	10	11	12	13	1
	1	3	6	10	15	21	28	36	45	55	66	78	2
		1	4	10	20	35	56	84	120	165	220	286	3
			1	5	15	35	70	126	210	330	495	715	4
				1	6	21	56	126	252	462	792	1287	5
					1	7	28	84	210	462	924	1716	6
						1	8	36	120	330	792	1716	7
							1	9	45	165	495	1287	8
								1	10	55	220	715	9
									1	11	66	286	10
										1	12	78	11
											1	13	12
												1	13

Table 2

S a k	A t i	A t. t.	A c c	D h u	A t i	K a t .	S
1	1	1	1	1	1	1	0
14	15	16	17	18	19	20	1
91	105	120	136	153	171	190	2
364	455	560	680	816	969	1140	3
1001	1365	1820	2380	3060	3876	4845	4
2002	3003	4368	6188	8568	11628	15504	5
3003	5005	8008	12376	18564	27132	38760	6
3432	6435	11440	19448	31824	50388	77520	7
3003	6435	12870	24310	43758	75582	125970	8
2002	5005	11440	24310	48620	92378	167960	9
1001	3003	8008	19448	43758	92378	184756	10
364	1365	4368	12376	31824	75582	167960	11
91	455	1820	6188	18564	50388	125970	12
14	105	560	2380	8568	27132	77520	13
1	15	120	680	3060	11628	38760	14
	1	16	136	816	3876	15504	15
		1	17	153	969	4845	16
			1	18	171	1140	17

[210] An example of the way to read this table is as follows: reading down the Majjhā column, we can see that in this class of metres there is
1 metre that has no heavy syllables;
4 metres have 1 heavy syllable;
6 metres have 2 heavy syllables;
4 metres have 3 heavy syllables; &
1 metre has 4 heavy syllables.
The same numbers apply to the light syllables also.

			1	19	190	18
				1	20	19
					1	20

Table 3

P a k ṛ	*Ā k a ṛ*	*V i k ṛ*	*S a ṁ kh A t i kh U k k a*			*S*
1	*1*	*1*	*1*	*1*	*1*	*0*
21	*22*	*23*	*24*	*25*	*26*	*1*
210	*231*	*253*	*276*	*300*	*325*	*2*
1330	*1540*	*1771*	*2024*	*2300*	*2600*	*3*
5985	*7315*	*8855*	*10626*	*12650*	*14950*	*4*
20349	*26334*	*33649*	*42504*	*53130*	*65780*	*5*
54264	*74613*	*100947*	*134596*	*177100*	*230230*	*6*
116280	*170544*	*245157*	*346104*	*480700*	*657800*	*7*
203490	*319770*	*490314*	*735471*	*1081575*	*1562275*	*8*
293930	*497420*	*817190*	*1307504*	*2042975*	*3124550*	*9*
352716	*646646*	*1144066*	*1961256*	*3268760*	*5311735*	*10*
352716	*705432*	*1352078*	*2496144*	*4457400*	*7726160*	*11*
293930	*646646*	*1352078*	*2704156*	*5200300*	*9657700*	*12*
203490	*497420*	*1144066*	*2496144*	*5200300*	*10400600*	*13*
116280	*319770*	*817190*	*1961256*	*4457400*	*9657700*	*14*
54264	*170544*	*490314*	*1307504*	*3268760*	*7726160*	*15*
20349	*74613*	*245157*	*735471*	*2042975*	*5311735*	*16*
5985	*26334*	*100947*	*346104*	*1081575*	*3124550*	*17*
1330	*7315*	*33649*	*134596*	*480700*	*1562275*	*18*
210	*1540*	*8855*	*42504*	*177100*	*657800*	*19*
21	*231*	*1771*	*10626*	*53130*	*230230*	*20*
1	*22*	*253*	*2024*	*12650*	*65780*	*21*
	1	*23*	*276*	*2300*	*14950*	*22*
		1	*24*	*300*	*2600*	*23*
			1	*25*	*325*	*24*
				1	*26*	*25*
					1	*26*

Finding the Number of Metres in Any Given Class

Lagakriyāṅkasandohe bhavetsaṁkhyā vimiśrite ।
Uddiṭṭāṁkasamāhāraḥ saiko vā janayedimām ॥ VR 203 ॥

⏑ – ⏑ – ¦ ⏑ – – – ¦¦ ⏑ – – – ¦ ⏑ – ⏑ –
Garukriyāṅkasandohe bhave saṅkhyā vimissite;
– – – ⏑ ¦ ⏑ – – – ¦¦ – – – – ¦ ⏑ – ⏑ –
Uddiṭṭhaṅkasamāhāro seko vemaṁ samānaye.[211] **[131]**

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[211] a) MR[14], MR[93], Dīp, Laṅk: Guru-; Sid reads Lagakriyā-, and has a footnote stating: "In the Vuttodaya and its Tikā (sic) the term Gurukrayā (sic) is used for the term

Garu + kriyā = arrangement of the heavy syllables; aṅka = number; sandohe = aggregate (not in PED); bhave = will be (opt.); saṅkhyā = numbers; vimissite = total (not in PED); uddiṭṭha = designation; aṅka = number; samāhāro = collection (not in PED or SED); sa + eko = together with one; vā + imaṁ = or that; samānaye = same (not in PED).

1) The total number (of metres) will be the aggregate of the number (obtained from) the arrangement of the heavy syllables (as in vs. 130);
2) or, the same as that (will be) the collection of the numbers (used in finding) the (serial) designation (as in vs. 129) together with one (more).

We can find the total number of metres in any given class in two ways.
1) by adding up the aggregate of the arrangement of the heavy syllables, an example of which was given in the commentary to vs. 130.
*There we saw that there was **1** metre with 4 heavy syllables; **4** metres with 3 heavy syllables; **6** metres with 2 heavy syllables; **4** metres with 1 heavy syllable; and **1** metre with 0 heavy syllables (sabba-lahu). 1 + 4 + 6 + 4 + 1 = 16. There are 16 metres in the Paṭiṭṭhā class of metres.*
2) we can add together the numbers used to find the designation of the metre, and then add one more to it. In vs. 129 we wrote the numbers below the Paṭiṭṭhā metre thus:

– ᴗ – ᴗ
1 2 4 8

Now we can see that 1 + 2 + 4 + 8 + 1 = 16. That is the same result as before.

Finding Out the Extent of the Table

Saṁkhyaiva dviguṇaikonā sadbhiradhvā prakīrtitaḥ |
Vṛttasyāṅgulikī vyāptiradhaḥ kuryāttathāṅgulim || VR 204 ||

––ᴗᴗ¦ᴗ–––¦¦––––¦ᴗ–ᴗ–
Saṅkhyeva dviguṇekūnā vitthārāyāmasambhavo;
––––¦ᴗ–––¦¦ᴗᴗ––¦ᴗ–ᴗ–
Vuttassaddhantarānañ-ca garulānañ-ca aṅgulaṁ.[212] **[132]**

Saṅkhyā + eva = number (+ emphatic particle, *untranslated*); dvi + guṇa = doubled; eka

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Lagakriyā. But the term Lagakriyā is the one generally used and the more appropriate", which makes it clear that the reading in S here is an emendation of the text by Siddhartha himself; Vim: -kriyaṇka-; MK, MP, MR[93]: -kriyāṁka-; MK: -aṁka-; MR[14]: -kriyaka-; MR[93]: -sandehe; b) MP, MR[14], MR[93]: saṁkhyā; c): MP, MR[14], MR[93]: -aṁka-; d) MR[93]: dvenaṁ samāniye; Sid adds the end-title: Iti Vuttasaṅkhyāvidhi after this verse.

[212] **a)** MP: Saṁkheva; MR[14], MR[93]: Saṁkhyedva (sic); MK: -unā; MR[14], Sid: ūna; **b)** MK, Fry, Kat, Th: sambhavā; c) MP, MR[93]: -ānta-; Kat: -antarānaṁ ca; **d)** MR[93], Dīp: guru-; Dhm, Kat: garulānaṁ ca. After this verse Sid adds the end-title: Iti Patthārabhūmimānavidhi.

+ ūnā = minus one; vitthāra = width; āyāma = depth; sambhavo = gives (i.e. produces); vuttassa = for the metre (gen.); addha = space; antarānañ = between (gen.); ca = and; garulānañ = heavy syllables and light syllables (gen.); ca = and; aṅgulaṁ = one unit (lit: a finger[-breadth]).

The numbers doubled, minus one, gives the width and depth (of the table); the space for the metre, and for the heavy syllable and the light syllable and between them (should be) one unit.

This is the procedure for calculating the exact expanse of any given table. Working with Patiṭṭhā again as an example, we can see that there are 4 syllables, 4 x 2 = 8 - 1 = 7. If there is one unit for each of the metrical markings, and one unit between them, we can see that the table will be 7 units wide.
There are 16 metres in the Patiṭṭhā class, 16 x 2 = 32 - 1 = 31. If there is an unit for each of the metres and an unit between the metres, we can see that the table will be 31 units deep.

Iti Vuttodaye Chandasi Chappaccayavibhāgo Nāma Chaṭṭho Paricchedo[213]
Such is the Sixth Chapter in the Prosody The Composition of Metre
which is called The Analysis of the Six Procedures.

Conclusion[214]

– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Selantarāyatanavāsikasīlathera—[215]
– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Pādo gurugguṇagarujjayataṁ mameso
– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Yassappabhāvam-avalambamayediso pi
– – ᴗ – ᴗᴗᴗ – ᴗᴗ – ᴗ – –
Sampāditobhimatasiddhikaro parattho.[216] **[133]**

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[213] MK: Iti Saṁgharakkhitamahāsāmi pādaviracite Vuttodaye...; Dhm, Laṅk: Iti Saṅgharakkhitattherapādaviracite Vuttodaye...; Dīp: Iti Saṅgharakkhitattherapādaviracite Vuttodayaṁ Niṭṭhitaṁ; Fry, Vim: Iti Saṅgharakkhitatherapādaviracite Vuttodaye Chandasi Chappaccayavibhāgo Nāma Chaṭṭho Paricchedo; Sid: Iti Chappaccayavibhāgo Nāma Chaṭṭho Paricchedo; and follows it with Iti Saṅgharakkhitattherapādaviracitaṁ Vuttodayaṁ Niṭṭhitaṁ, which concludes the book; MP places this end-title at the end of the text (after 137d); MR[14], MR[93] place variants of this title at the end of the work, s.v.
[214] Th has Nigamana at this position, but all others omit.
[215] The simple th in Sīlathero is m.c.
[216] a) Fry: -therappādo; **b)** MK: garuguṇagarujjayataṁ; MP: gurū guṇa-; MR[14], MR[93], Vim, Dhm: gurū guṇagurū jayatam-; Laṅk: gurū guṇagurū jayataṁ; Fry: nameso (sic); c) MR[93]: -bhavam-; d) MP: -simhikaro; Sid omits this verse.

Selantara = proper name; āyatana = monastery (this sense not in PED or DP or SED); vāsika = dwells; Sīla = proper name; thera = elder; pādo = venerable; guru = teacher; guṇa = virtue; garu = great; jayataṁ = victor; mama = my; eso = this; yassa = he who (gen.); pabhāvam = majesty; avalamba = depending on (this sense not in PED or DP); mayā = by me; īdiso = this; pi = too; sampādito = compiled (this sense not in PED); abhimata + siddhi + karo = desiring the welfare; parattho = others' benefit.

Depending on the majesty of my venerable teacher, the elder Sīla, who dwells in the Selantara monastery, he who is a victor, whose virtues are great, I compiled this (book), desiring others' welfare and benefit.

⏑–⏑–¦–⏑⏑–¦¦–––⏑¦⏑–⏑–
Paratthasampādanato puññenādhigatenahaṁ,
⏑–⏑–¦–⏑⏑–¦¦⏑–––¦⏑–⏑–
Paratthasampādanako bhaveyyaṁ jātijātiyaṁ.[217] [134]

Parattha = others' benefit ; sampādanato = through the accomplishment of (abl.); puññena = with the merit (inst.); adhigatena = with what is obtained (inst.); ahaṁ = I; parattha = others' benefit ; sampādanako = one who accomplishes; bhaveyyaṁ = may I become (opt.); jāti + jātiyaṁ = life after life.

With the merit that has been obtained through the accomplishment of others' benefit, may I become one who can accomplish others' benefit life after life.

⏑⏑–⏑¦⏑–––¦¦⏑–––¦⏑–⏑–
Avalokitamattena yathā chappaccayā mayā,
–⏑––¦⏑––⏑¦¦–⏑––¦⏑–⏑–
Sādhitā sādhayantevam-icchitattham-pi pāṇino.[218] [135]

Avalokita + mattena = by a mere glance (inst.); yathā = accordingly; chappaccayā = six procedures; mayā = by me (inst.); sādhitā = in obtaining (inst.); sādhayanti = may they succeed (imp.); evam = emphatic particle (*untranslated*); icchita = desired; attham + pi = benefit; pāṇino = living beings; ti = quotation marker.

Accordingly, by a mere glance at these six procedures (written) by me, may living beings succeed in obtaining (whatever) benefit is desired.

Iti Saṁgharakkhitattherapādaviracitaṁ Vuttodayaṁ Niṭṭhitaṁ[219]

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[217] a) MP: pādaṇato; b) puṁñen-; c) MP: pādanato; MR[93]: pādanayo; Sid omits this verse.
[218] b) MR[93]: yatā; MR[14]: matā; c) MR[14], Dhm, Dīp, Laṅk: sādhayantvevam-; MR[93]: sādhitantevim- (sic); d) MP, MR[14], MR[93]: pānino; Kat, Th add ti at the end of the verse; Sid omits this verse;
[219] Kat, Th: read Iti Saṅgharakkhitamahāsāmittherena viracitaṁ Vuttodayappakaraṇaṁ pariniṭṭhitaṁ; MR[93]: Iti Saṅgharakkhito pādaviracite Vuttoday niṭṭhitaṁ (sic); Laṅk

Thus the Composition of Metre written by the Venerable Elder Saṁgharakkhita is Finished

– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Yenantatantaratanākaramanthanena
– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Manthācalollasitañāṇavarena, laddhā
– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Sārāmatātisukhitā, sukhayanti caññe -
– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Te me jayanti guravo guravo guṇehi.[220] [136]

Ye = those who; ananta = endless; tanta = scriptures (this sense not in PED); ratanākara = a mine of treasures; manthanena = by churning (not in PED)(inst.); manthācalo = a mountain used to churn (not in PED); ullasita = shining forth (not in PED or DP): ñāṇa + varena = with the greatest knowledge (inst.); laddhā = having obtained; sārā = essence; Amataṁ = Deathless; atisukhitā = great happiness (not in PED or DP); sukhayanti = they make happy (pres. ind.); ca + aññe = also others; te = these; me = my; jayanti = have succeeded (pres. ind.); guravo = great; guravo = teachers; guṇehi = in virtue (loc.).

Those who, by churning with a churning mountain the endless mine of treasures that are the scriptures, shine forth with the greatest knowledge, having obtained that great happiness which is the essence of the Deathless, they also make others happy - these are my great teachers who have succeeded in virtue.

Manthācala (which is also known as Mandara), according to Hindu mythology, was a mountain used by the Suras and Asuras to churn the ocean after the deluge, in order to recover the treasures that had been lost. In this verse the author's teachers are said to have recovered the treasures which lie hidden in the scriptures, by attaining the paths and fruits that lead to the Deathless Nibbāna.

– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – ᴗ
Puññena tena Jinapatti yadā bhaveyya
– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Tāvāhasāritanujo va satīmatīmā
– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –
Tejo tihetupaṭisandhi amogharūpī

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omits first part, reads: Vuttodayaṁ Niṭṭhitaṁ; MK, Fry omit first part, read: Vuttodayapakaraṇaṁ (sic) niṭṭhitaṁ only, which ends the text in both manuscript and edition; Vim, Sid place this end-title after the end-title at the conclusion of the Chappaccaya above (with variations in the readings recorded there); MR[14], Dh omit this end-title.

[220] a) MR[14], MR[93]: -mantanena; MP: Yenantananta- ... -matthanena; b) MP: Matthā-; MR[14]: -manthācaḷ- ... -ñāna-; c) MP: Sārābhavanti-; MR[14], MR[93]: Sarāmavanti-; d) MP: jayantu. MK, Fry, Laṅk, Sid, Kat, Th omit this verse altogether. These last two verses are composed in Vasantatilakā metre;

– – ᴗ – ¦ ᴗ ᴗ – ᴗ ᴗ ¦ – ᴗ – –

Lakkhyā dhitībalapasatthaguṇo bhaveyyaṁ.[221] **[137]**

Puññena + tena = by this merit (inst.); Jinapatti = a Victor (lit: one who has attained victory); yadā = when; bhaveyya = will come (opt.); tāva = until; ahaṁ = I; Sāritanujo = Sāriputta (-tanuja = -putta, not in PED, but cf. tanuya, sv. tanaya); va = like; satī + matīmā = mindful and intelligent (first -ī- is m.c.); tejo = bright; ti + hetu + paṭisandhi = one reborn with 3 root conditions; amogharūpī = judicious; lakkhyā = prosperous; dhitī = courageous; bala = strong; pasattha = praiseworthy; guṇo = virtuous; bhaveyyaṁ = may I be (opt.).

By this merit, until a Victor comes, may I be like Sāriputta,[222] mindful, intelligent, bright, one reborn with three root-conditions, judicious, prosperous, courageous, strong, praiseworthy and virtuous!

Siddhi-r-atthu! [223]
May You Be Successful!

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[221] a) MR[93]: Puṁñena; MR[14], MR[93]: nena (sic); MP, MR[93]: bhaveyyaṁ; MR[14]: labheyyaṁ; b) MR[14]: matīsatīmā; MR[93]: ca satīmatīmā; c) MR[14], MR[93]: Tejanti hetu-; MP: Tejaṁ; MP, MR[93]: amoharūpī; d) MR[14], Vim: Lakhyā; Dīp: lakkhī; MP: lakkhaṁ.
MK, Fry, Laṅk, Sid, Kat, Th omit this verse altogether. Dh has Vuttodayaṁ Niṭṭhitaṁ after this verse.

[222] This refers to Ven. Sāriputta, who was Ven. Saṅgharakkhita's teacher, he is also called Sāritanuja in the Colophon to Dāṭhāvaṁsa, by another of his disciples, Ven. Dhammakitti.

[223] Vim: Vuttodayaṁ niṭṭhitaṁ siddhi-r-atthu; MR[14]: Iti Saṁgharakkhitattherapādaviracite Vuttodaye chandasi chappaccayavibhāgo nāma chaṭṭho paricchedo, Siddi-r-astu; MP: Siddhi-r-astu, Nibbānam-astu, subham-astu; MR[93]: Iti Saṁgharakkhitatthero pādaviracite Vuttodaye chandasī chappaccayavibhāgo nāma chaṭṭho paricchedo, Siddi-r-astu, subham-astu; MP: Siddhi-r-astu, Nibbānam-astu, subham-astu; MK, Fry, Dīp, Sid, Kat omit this benediction.